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REVIEW: GEMINI MP-3000X

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TRACK ONE

In the Limelight

What is it that makes you stand out from the crowd? Is there something about your DJ service that shines a spotlight on you when potential clients compare you to other companies? In this issue, we hope you will find some ideas and tools to use to distinguish yourself in the competitive marketplace.

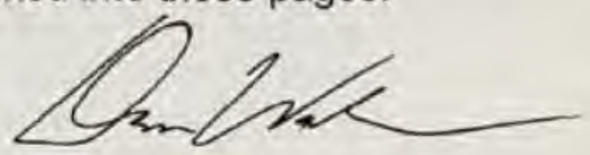
Tackling the issue head-on in his wedding marketing column, Peter Merry helps you start thinking seriously about how to answer the question, "What makes you so special." His insights are not limited to the wedding market.

The best way to set yourself apart from your competition may be to simply be the best. If you are looking for help, the Mobile Beat DJ Shows & Conferences are, without a doubt, the single richest source of material for DJ self-improvement on the planet. New DJs come to learn about the best techniques and the latest technologies, and also to rub elbows with the veterans of the craft. The experienced experts come to share their wisdom and get surprising insights from the younger generation. They have a blast shopping for gear, partying, networking and building lifelong friendships. Check out *this issue's coverage of the 2003 Vegas show; then sign up for* the next one in the sun and fun capital—Orlando.

Are you looking for a more in-depth view of how the Mobile Beat shows can help you grow as a DJ? Look no further than show seminar speaker Roy Hanschke's article, "Your Voice—Asset or Liability?" Drawing on his interactions with DJs at his Vegas seminar, this authority on vocal presentation puts down in print some ideas that will help you immediately improve your *delivery. If you appreciate what you can get out of this kind of* informational article, imagine what could happen in person, at an interactive seminar!

Until your next chance to experience Mobile Beat live rolls around, enjoy all the gear and software reviews, fresh business and performance ideas, new and classic music info, and DJ profiles you'll find packed into these pages.

Dan Walsh
Managing Editor



Dan Walsh, Managing Editor

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Questioning the Plan

Dear Mobile Beat:

In reference to the question answered by DJ Dr. Drax: "What is the average cost of starting a DJ business?" ["More Than Just the Facts," *Mobile Beat*, May 2003, p. 34] he comments that the single most important aspect of starting a business is writing an actual business plan and doing market research. Perhaps getting your strategy down on paper may be prudent, but market research? What does one do if the research shows that the industry in one's area stinks? Then what? Find another area? Don't become a DJ? Maybe it's because I'm lucky enough to reside in Tampa, but no market research result could ever deter me from what I love to do! To me, any market research would be moot. Is it me, or is there something about market research that I don't know or I'm forgetting about?

Jeffrey Evan Mufson
Jemstar Entertainment

DJ Dr. Drax replies:

Dear Jeff,

Thank you for your feedback. First, let me point out some of the concerns that any business owner has to worry about, as well as some DJ-specific ones—the costs of being in business, such as:

Health insurance: In case you get ill and need surgery.
Liability: Protection in case you're sued for damages to a venue or people from actions taken at an event. Even if you were not responsible.
Property insurance: In case your gear is stolen or damaged.
Marketing costs: Things like business cards, flyers, brochures etc.
Clothing costs: Tuxes, etc.
Business costs: Things like phone/cell phone bills,

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printing and computer expenses, etc.
Licenses: Business and others.
Capital costs: Gear, trucks, trailers and other large-ticket items.
Self-employment taxes.

If your research said that there were only two events every six months in your town, would you still be in business as a DJ? Remember that to be a legal business you must show a profit three out of five years...If you aren't making a profit, then you aren't in business! It is just a hobby!

"What does one do if the research shows that the industry in one's area stinks?" I think a prudent person would evaluate his or her options. If you wanted to market cell phones, but there was no cellular service in your area, would you say, "Information be damned, I am going to market cell phones," anyway?

"Find another area?" Possibly. If it was that bad, then you wouldn't have any other options. I mean, you're not really a DJ if you can't get hired as one. You're just a hobbyist playing around at being a DJ.

"Don't become a DJ?" That is one option. If someone is looking to be self-employed in a business and there is no market for that business, wouldn't you call that economic suicide?

I challenge you to name any truly successful business that didn't do market research and a business plan before starting. If you can't show on your business plan that you can actually make a profit, why bother?

The basis of every successful business is a written business plan, the heart of which is a marketing plan, which includes market research. If you can't sell your services as a DJ for enough money to cover expenses and provide you a profit, then you are not in business. Hence when someone asks about starting a business, I give sound business advice. I would tell him the same thing regarding any kind of business.

I am sorry that you disagree with me, but the advice is sound. It would be tragic if I hadn't emphasized it and the person had spent several thousand dollars, only to find that there was no market for his services or he was just not well suited to running a DJ business. He might have lost a large sum of money—a loss I could have possibly helped him avoid by instructing him to do the serious work of being a DJ business, the work that isn't glamorous, and not always that much fun. Not everyone is cut out to be self-employed; some are better suited to just being a DJ working for a larger company.

Best regards,
DJ Dr. Drax

Send your comments, criticisms and commendations to ***feedback@mobilebeat.com*** *or by snail mail to Mobile Beat, attn: Feedback, PO Box 309, East Rochester, NY 14445.*

The opinions expressed do not necessarily represent those of the publisher.

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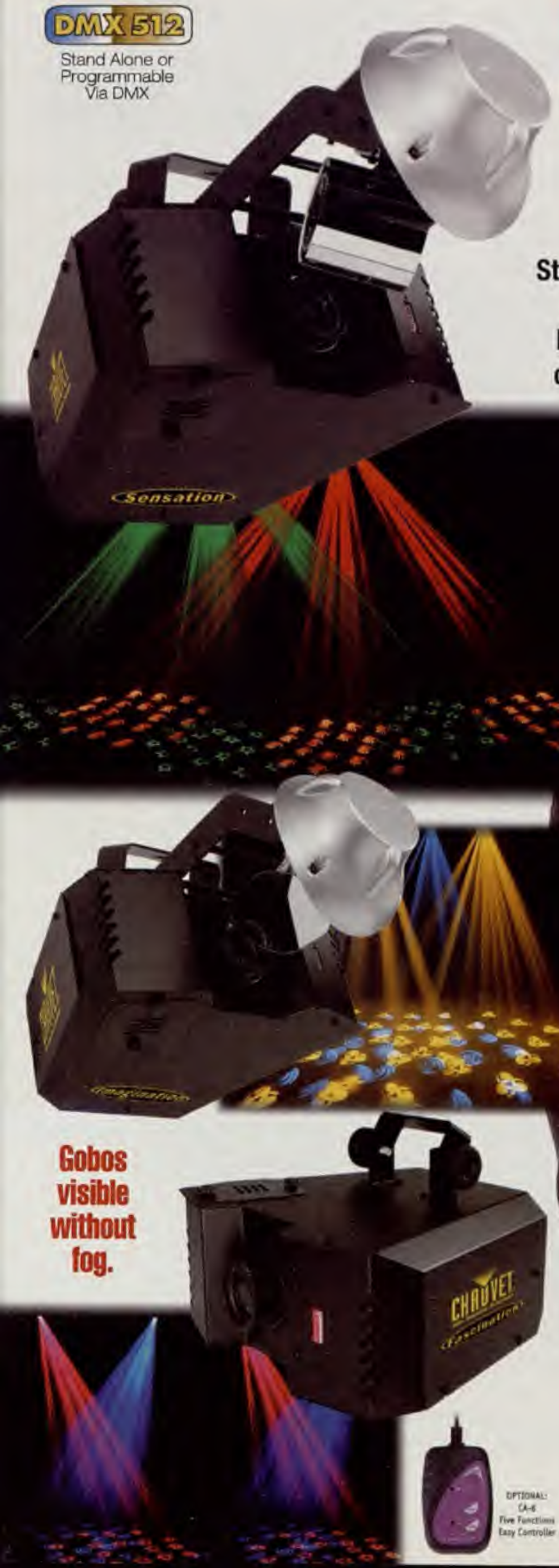

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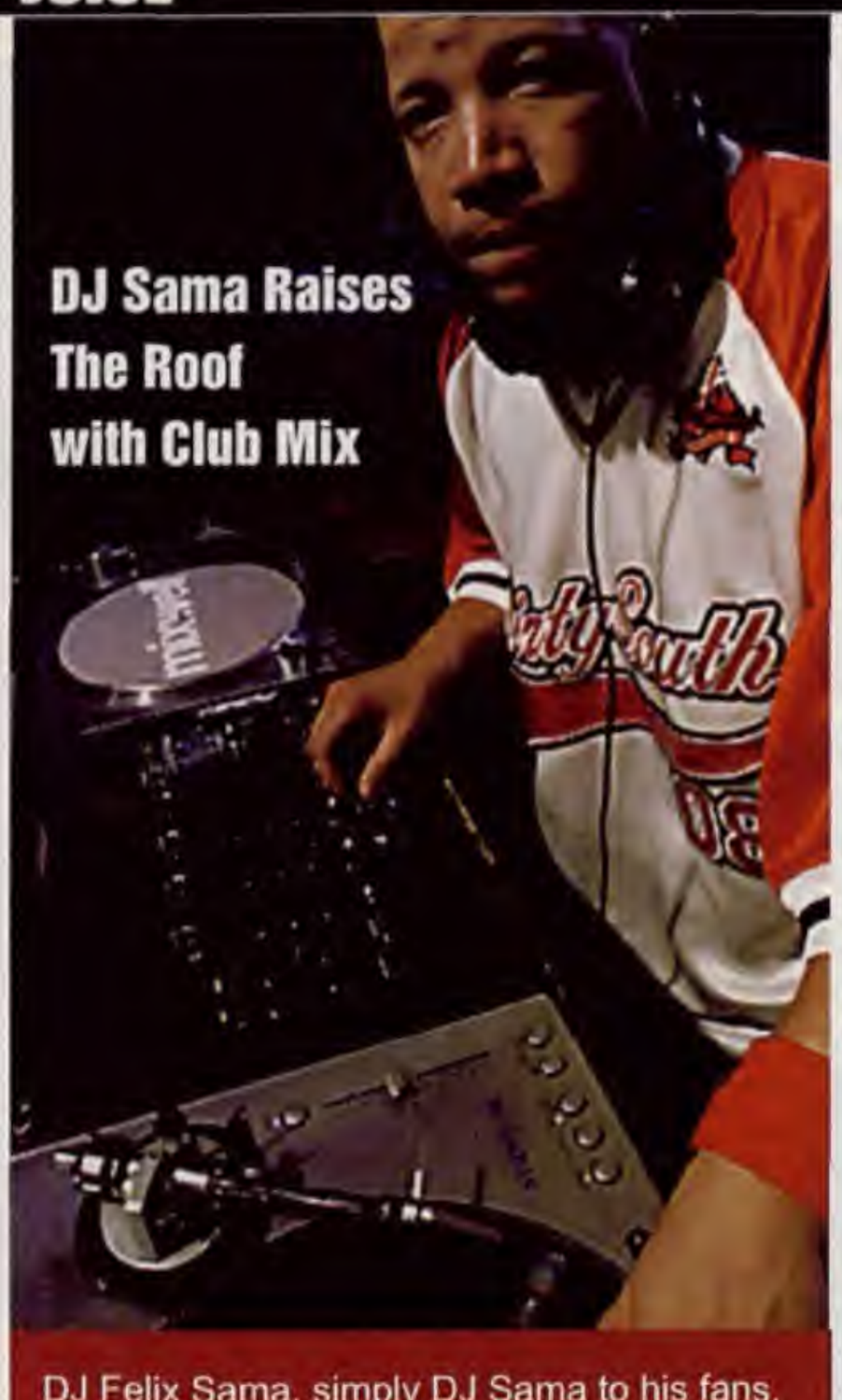

DJ Sama Raises The Roof with Club Mix

DJ Felix Sama, simply DJ Sama to his fans, is no stranger to international television viewers, radio listeners, and club goers. In November 2002, DJ Sama began using a PVDJ Club Mix DJ mixer as his only on-air mixer on The Roof, a music video TV program that airs five nights per week on the Mundos Network across the US and South America. With over 27 million viewers around the world, DJ Sama needed a mixer that could stand up to the rigorous demands of the world's best hip-hop and dance DJs. "...I've found the Club Mix to be one of the rare mixers that works great for both dance and hip-hop DJs," says Sama about the PVDJ unit.

After becoming a household name in South Florida hosting Miami's Power 96 FM morning show for over a decade, he went on to host The Roof. And as if being an internationally recognized television host is not enough work for one person, Sama also DJs for Miami's Salsa 98.3 FM WRTO. DJ Sama's grooves will even be popping up in record stores soon on his forthcoming EMI CD, DJ Sama Presents: The Cuban Connection.

Visit www.pvdj.com for more on the Club Mix mixer and other PVDJ products.

GHAMMA Turns 10

The Greater Houston Area Mobile Music Association (GHAMMA) was established in 1993 and is operated by and for some of Houston's best professional mobile disc jockeys. It is the organized offshoot of an informal gathering of disc jockeys that held monthly networking meetings beginning in 1992.

Formed to push for a higher level of ethics and professionalism in the Mobile DJ profession in the Houston, Texas area, www.GHAMMA.com has gone on to become one of the largest local DJ associations of its kind in the US. The association has had an impact on its community by achieving its goal of raising professional ethics. It has also mounted a strong campaign to educate members of the buying public on how to hire the right disc jockey for their events.

The organization has been instrumental in keeping Houston DJs up-to-date with the latest techniques, equipment and entertainment trends, as well as helping DJs develop their individual businesses.

Breakthrough to the Web

Breakthrough Marketing and ProDJ.Com have joined forces to create dynamic Web site designs. Now DJs can license Web designs that match the brochures they purchase from Breakthrough. Breakthrough Marketing will be generating the design templates while ProDJ.Com hosts the sites.

When asked about the timing of the new joint venture, Breakthrough Marketing President Tom Quiner said, "Our customers have been asking for matching Web designs for some time. Because of licensing issues with the photographs we use and the designs we create, we wanted to work with a company we know and trust. *ProDJ.Com is that company.*"

For over sixteen years, Breakthrough Marketing has specialized in creating high-quality, professional marketing materials for DJs at affordable prices. Typically, their copyrighted designs are used in multiple markets around the country on a territory-protected basis. When a DJ purchases select brochures from Breakthrough, they have the option of licensing a matching web design as long as the site is hosted by ProDJ.Com. Go to www.prodj.com or www.breakthroughbrochures.com for more info on this service.

How Good of a Jockey Are You?

Here's your chance to prove your mastery of Martin Professional's LightJockey lighting control software—and win $5,000 in gear and a trip to Denmark in the process. The manufacturer has announced the Martin LightJockey Contest, a lighting design competition with winners to be announced at the 2003 LDI show in Orlando.

Using Windows-based Martin LightJockey controller software (version 2.5 or later), entrants are asked to design a creative three-minute light show, coded to music. Designs must be based on one of three digital format songs available on the Martin US Web site.

The most creative design will win the grand prize: $5,000 in Martin gear and a trip to Denmark to tour the new Martin factory. The runner-up will also receive a trip to Denmark. Other prizes are available.

The deadline for entries is September 30, 2003. For an entry form and full contest details, visit www.martinpro.com.

Mobility only takes you so far

X-15

[Four-channel 19" rackmount mobile DJ mixer] [Balanced XLR and unbalanced RCA master outputs] [Eight stereo channel sources (two stereo phono inputs, six line inputs)] [3-band EQ per channel] [discrete booth outputs and record outputs] [Two mic inputs] [Replaceable crossfader]

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X-17

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www.tascamdj.com

TASCAM DJ

In the Dance Xone

Allen & Heath's Xone series DJ mixers were featured throughout the weeklong program at the 2003 Winter Music Conference, as top artists and DJs from around the world performed live at South Beach's top night-spots. The mixers were used, seen and heard during shows at Opium Garden, Maze, and Space, as well as sessions at Ultrafest (Bayfront Park), Thump Radio/ XM Satellite Radio live sessions (Surfcomber Hotel), The Conscious Party (Albion Hotel), Come Together (National Hotel), and Winter Oasis (Billboard Live).

The series includes the Xone:464, Xone:62, Xone: 32 and Xone:02 DJ mixers, as well as the recently introduced flagship Xone:V6 audiophile rotary club mixer. Xone:V6 has rapidly become the rotary mixer of choice and may be found at such prestigious, high-profile venues as Centro Fly in New York City, Aria in Montreal, and Soundbar in Chicago. Details on the Xone series can be found at www.allen-heath.co.uk.

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NEW PRODUCTS

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The new **WMS 4000** from **AKG Acoustics** is a **true-diversity wireless system** designed for flexibility and reliability in environments hostile to RF transmission. The SR 4000, the system's frequency-agile UHF receiver, offers 30 MHz of UHF bandwidth, up to 1,200 switchable frequencies, and 50 usable channels. Signal compression and expansion circuits provide a dynamic range greater than 112 dB, with multiple output settings. The PT 4000 bodypack and the HT 4000 handheld feature rugged metal cases, a 330' range, and a frequency response of 35Hz-20kHz. A number of handheld mic module choices are available. The CU 4000 charging unit can charge two battery packs simultaneously in one hour.
MSRP: $1,294 (with D 880 mic module)

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HIT ME WITH THE DIGITS!

By Dan Walsh

A lot has been said about the impact of MP3 technology on how people enjoy music. DJs have embraced the file compression format for obvious reasons. Creating back-up archives of their music libraries by packing tons of music onto individual CD-ROMs, or storing and playing huge amounts of music on computer hard drives with the aid of DJ software—these are just a couple of ways DJs have taken advantage of the new technology.

Many Mobile DJs have embraced the trend as one more way to lighten their weekly loads. However, until now, there has not been a truly straightforward way to simply carry and play all those tunes, without having to mess around with some kind of software on site. Gemini's new MP-3000X Pro Digital MP3 CD & Audio CD Media Player now offers a way to access the compact power of MP3, *without bringing along the* computer.

Run the numbers on Gemini's new MP-3000X and DJs come out the winners

Starting in Familiar Territory

The MP-3000X looks, feels, smells and tastes like a standard professional dual, 19" rackmount CD player, with a three-rackspace controller and two-rackspace player. The styling is crisp, with black jog wheels and CD trays accenting classy, brushed silver faceplates. Once it's powered up, you'll notice the excellent contrast of the large, white-on-blue LED screen and the bright backlit cue, pause/play, loop, and pitch control buttons. All buttons are rubberized and the layout is clean. This is partially because there aren't a lot of extras, like flash cue or direct access buttons. But I'm pretty sure that wasn't the point of this unit. Stop buttons are provided, to completely spin down your CDs. Another nice touch is the inclusion of plastic guards to protect the stop buttons on the controller and the power button on the player, as well as the player/controller connector plugs. (Only a single cable goes from the player to controller—digital technology marches ever on.) Speaking of the new technology, let's get right to it.

To the Power of Three

The more I've played with this CD player, the more "three" keeps popping up like some sort of magic number. As its numerical name indicates, the unit's key selling point is that it plays MP3 files straight off of CD-ROM data discs, with no need for conversion to WAV format. (Of course, it also plays regular CDs, CD-Rs and CD-RWs.) Then there's the nice round number of 300. That's how many typical tracks you can cram into this player at one time, *using two MP3 CD-ROMS* holding 150 tracks each. Which leads to one of the subtle nuances in this otherwise standard-looking player: an extra digit in the track number section of its LED display—for a total of three.

After loading up an actual CD-ROM with 141 tracks, the beauty of this idea finally started to sink in. Yes, I would have to spend some time on the front end, burning my songs to discs. But once the songs were burned, it would be just like using any other CD player—just without having to carry hundreds of CDs.

Too Much of a Good Thing?

But how would the player help me get the most out of all those tracks? Well, first of all, it didn't have any problem loading them right up, like any other CD. The unit is equipped with what Gemini calls ADCS (or Automatic Disc Calibration System). It's basically an automatic laser adjustment feature. This gives it the flexibility to handle the different discs you might throw at it consistently. After much comparison, I could not detect any differences in playback between CD-ROMs, discs from the record store, or CD-R/RWs.

After experimenting with a few different discs, I decided

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The New RMX 4050HD From QSC.

The New RMX 4050HD

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Heavy Duty in every respect, QSC "HD" amps work as hard into 2-ohm loads as most competing amps will at 4-ohms. With a three-tier, Class H design, the RMX 4050HD is extremely efficient at real world power levels. Less AC current is wasted and more goes into producing useful audio power. Best of all, this powerhouse uses a standard 15-Amp plug (120V models).

RMX 4050HD rear panel view

Like all RMX amps, the 4050HD features balanced 1/4" TRS, XLR and barrier strip inputs, binding posts and Neutrik Speakon™ outputs, front-mounted gain controls, plus signal and clip LED indicators to monitor performance. Unique to the 4050HD is a dual mono, high current power supply designed to keep the house rockin' night after night.

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MSRP: $1,779

*FTC Watts †1 kHz, 1% THD

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- *The RMX 4050HD provides improved thermal performance that gives you higher continuous power in 2-ohms stereo or 4-ohms bridged applications*
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that for me, discs with no additional folders—just straight MP3s—were the easiest to work with. By the way—only the first session on a multi-session CD-RW will be available to play.

Navigating discs and tracks is very straightforward. Above the track number in the LED there's an extra indicator showing the total number of tracks on the disc. Very helpful when you have so many! The jog wheels switch between pitch control and searching tracks. The inner jog wheel is especially impressive with its ability to spin to a track in the triple-digits with lightning speed.

The player's frame accurate searching functions nicely—even on the MP3 tracks. Again, there's no noticeable difference between formats. Setting up and editing a loop with the cue point buttons was very easy.

In a Perfect World...

One disappointment was the main cue button's response time. It was noticeably sluggish when using the cue/preview function to repeatedly trigger a looped sound. If this kind of performance (called "snapping" in some quarters) is important to you, you may want to wait until Gemini improves on this feature.

Also, I would have included a pitch lock feature to give the user the option of avoiding the chipmunk/voice of doom effect when beat-matching. Of course, that means I would have also added to the unit's price point. As it stands now, you'll probably be able to find the unit for a street price *under $600*.

One final missing feature that I've gotten used to on other players is having some extra loop or cue point memory buttons. But after thinking about this, I realized: if you use a lot of short loop or groove tracks to mix with, you can put a lot more than 150 of those on a CD-ROM. The MP-3000X's three-digit track display goes up to 999. Is that a promise or a challenge?

A Simple Plan

Overall, Gemini's MP-3000X lives up to its promise to simplify your DJ life. Rather than worrying about whether your laptop will make it through the night without crashing, with this unit in your rack, you can access your vast music library without a thought about computers, and without lugging cases of CDs either. Sounds like a plan. •

MSRP: $899.95

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The Originators of MP3 Mixing.

Defining a New LIGHTING *Concept*

By DJ Dr. Drax

American DJ reveals their latest idea in the art of lighting

I'd like to talk to you about a concept, actually a Concept:2. This is the new high-end light from American DJ. You can see that it bears a similarity to a few other DMX scanners, especially those from Martin.

I received two units for review, one being a USA pre-production unit. It was fascinating to see the changes that were made to the product. Significant improvements were made between it and the final production release. I applaud American DJ for being willing to send a pre-production unit. It showed their confidence in the product. They were not afraid to hear feedback—even feedback that was less than positive.

The Basic Concept

The Concept:2 is American DJ's latest effort to enter into the higher/mid-priced intelligent light market—to take on Martin head to head. With an MSRP of $840 and a MAP of $600 it looks poised to be a solid contender. The scanner uses a ZB SC150 discharge lamp, a nice improvement over the typical ELC bulbs. This produces a very bright beam while still only drawing less than 4 amps of current.

Externally, the unit has a very nice, bright matte silver finish and is very well constructed, with a stylish clamshell shape. There are no sharp edges or rough-fitting pieces. There is good airflow through the unit, in particularly the lamp assembly. The mount flange is robust and has a serrated compression tensioner. This allows very precise alignment and locking of the fixture into position.

The unit's manual is adequate for the product—clear, easy to read and understand. A sensible addition would be a gobo display on the DMX table, so that when you're creating fixture profiles in lighting software or even when programming statically, you would automatically know what gobo #1 is, for example, without having to power the light up.

Broad Palette to Paint With

The unit has 19 gobos, plus spot, two of the gobos being user replaceable. It gives you a choice of 15 colors, two multi-colors and white. This is way more than enough design options to create

many different looks.

Power, DMX in and DMX out enter the unit through the bottom, as does the lamp replacement. This makes for very convenient servicing and maintenance.

The unit also has a built-in 4.95mW red laser. This is something that I would have left out. The laser is not bright enough to be visible without darkness and a lot of fog or haze, and will not create liquid sky or any of the typical laser effects that people desire. On the laser control, you get a choice of blinking or flashing, but I still don't know what the difference is. Look at it this way: if it costs them $30 to add the laser to the fixture, that in turn translates into at least a $50- $75 increase in the retail price. I think adding a selectable prism or other such item would have been a better use of the money and the DMX channel. But I am sure that there will be some users that would disagree with me. I tried, even under DMX control, but just didn't find a real use for it.

To DMX or Not to DMX

The unit has a large LED display on its top. Besides adding some coolness to the appearance it allows you to set the DMX address by pressing a series of three buttons. For example, to set the fixture to 15, you would press the right button five times, and the middle button once. How simple is that? Can you say no more DIP switch programming?

Simply setting up two units in sound-active mode using a master/slave combination creates a really decent effect, even without a DMX input. Personally, I don't like to leave an effect light like a scanner on all night, but I could be persuaded to do so with some Concept:2s running in master/slave mode, triggering the built-in programming—it's that good. This is an appealing feature if you want an intelligent light, but are not yet ready to get into DMX. This fixture really offers the best of both worlds.

Getting Focused

One area of concern for me is the unit's focus adjustment. For someone like me, with fat fingers, the combination of mirror size and position, lens position (below the lip of the housing), and the relative stiffness of the focus adjustment, makes setting the focus difficult and a bit tedious. I definitely would not want to attempt this while on a ladder or while the light was attached to trussing. But of course, once the focus is set, it will most likely never move.

Focus is set via a threaded barrel riding on three plastic guide pins. While this is typical of many fixtures, I think a sliding bayonet/barrel lock would work better, as it would make adjustment a snap in any location.

The Concept:2's optical quality is very good for a fixture of this level and price point. The unit achieved a very fine focus, something not always found in modestly priced fixtures. I was impressed.

Just in Case

If you buy a Concept:2, it will need a case for transport. While the factory box would work for a short time, the Styrofoam™ mirror block will not. Mobile DJs will want a good case to protect the beauty of the fixture, as well as their investment. Another need is a method to stabilize the mirror/servo assembly during transport—these parts should never pivot while not in use. This is not a shortcoming of American DJ's unit in particular but more of scanners in general. It's just too easy to damage the mirror assembly when moving a scanner.

To address this concern, American DJ is developing a custom flight case to fit two Concept:2 fixtures. The case will have wheels and a handle much like a carry-on suitcase.

A Concept for DJs

Overall, the Concept:2 is a new and exciting fixture for Mobile DJs to consider in their quest to build the ultimate portable light show. I really was impressed by its value.•

American DJ • 4295 Charter St.
Los Angeles, CA 90058
Tel: 800-333-0644
www.americandj.com

Concept:2 Specs

Working Position: Any safe working position
Voltage: 120V
Lamp: ZB SC150
Weight: 19.5 lbs.
Dimensions: 12.5" x 8.0" x 21.5"
Fuse: 4A GMA
Colors: 15 colors, 2 multi-colors, white
Gobos: 19 plus spot
Cooling: Fan-cooled
Warranty: 1 Year
MSRP $840

All-American Show

During the course of testing, I set the units up to create an all-American DJ light show. I used the two Concept:2s along with some Verti-Pros, Crystals, Sparkles, a Victory, and an Avenger II along with four PAR-64s. I controlled the non-DMX fixtures with DMX switch packs and set it all up on 10 feet of LTS trussing. My goal was to see if a decent, modestly priced light show could be done using low-cost fixtures mixed with two higher-level scanners. The result was a very nice basic show, yet one that had a wide variety of looks, all for a total cost under $3K. Too often mobiles think that they need 30' of trussing and a dozen scanners and other fixtures added in. I was surprised that such a satisfying light show could be built on such a compact truss.

BEAT

Raising Your Audio's IQ

Would you like to have more time to interact with the audience, creatively mix, read the crowd—or just visit the bathroom? Then you'll want to check out **OtsDJ DJ mixing software** from **Ots Corporation** of Australia.

OtsDJ has introduced "intelligence for your audio" through the flexible automation of many mechanical functions that DJs previously had to labor through. Instead of riding the levels all night, its integrated dynamics processor will keep your sound smooth and protect your speakers. OtsDJ's intelligent auto-crossfading technology will handle the mixes professionally while you provide a superior service by getting out from behind your console. Instead of searching crates of CDs and vinyl for one song, you can find an entire list of relevant songs of the right BPM with the touch of a few buttons.

Utilizing MP3, WAV, direct audio CD, and its own Ots Album format, OtsDJ integrates many intelligent technologies to make a DJ's life easier. MSRP: $49.95 - $249.95. A free, fully functioning demo is available for download at **www.otsdj.com**.

Sweetening the Mix

Visiosonic's new **PCDJ FX** boasts more than 100 new features and effects not found in the company's popular PCDJ Red dual channel MP3 player/mixer. FX lets you sweeten your tracks by adding programmable echo, chorus, flange, reverb, and compression. A 3-band equalizer with infinity kill buttons isolates, drops, or boosts vocals or bass lines with the click of a mouse.You can precisely adjust loop lengths, cue points and tempos with the loop editor. The master tempo button keeps the song pitch constant as BPM rates are adjusted up or down. A one-click turntable break button has also been included. The software is compatible with Numark's DMC-1 and Visiosonic's DAC-2 rackmountable controllers and supports Windows 98/2000/ME/XP. MSRP:

Starting a New Project

Project5, a new software workstation from **Cakewalk**, offers a flexible production environment where DJs and electronic musicians have everything they need to experiment, create, and perform music using integrated sequencers, software synthesizers, samplers, audio and MIDI effects, and audio looping tools. Key features include: studio-quality instruments and effects; pattern-based sequencers and processors; ACID™-compatible audio looping tools; a real-time, seamless performance engine; and an open studio environment that works with all the major software instrument interfaces (DX, DXi, MFX, VST, VSTi, ReWire client, WDM, ASIO).

Project5 provides a wide variety of effects, from the innovative Key Spectral Transformer DX (which allows real-time pitch shifting and frequency filtering/sweeping effects to help create exciting dance music), to essentials like reverb and compression. Whether it's a classic or contemporary dance vibe you're after, Project5 offers tools you can use. MSRP: $429 - **www.cakewalk.com**

Storm 2.0 software makes it easy to get started creating your own dance grooves

By Dan Walsh

There was a time when creators of sample-based music had to work with racks of gear—sequencers, samplers, drum machines, synthesizers, effects boxes—and had to carefully keep track of which cables were routed to which devices. They also had to spend a lot of time adjusting the tempos and pitches of various samples so that everything would lock together into a danceable groove.

Then came the advent of computer-based sequencing and recording. Software is now making the use of samples and groove clips easier and easier, to the point where this has become a standard method of dance music creation. If you want to try your hand at looping up some of your own grooves, without having to earn a degree in studio technology first, then Storm 2.0 from Arturia provides all the tools you need to get started.

A Virtual Music Studio

Storm 2.0 provides a number of virtual instruments (drum machines, sample players, a sample recorder, synthesizers) and effect boxes that can all be easily dropped into a virtual rack for intuitive song composition.

The thirteen instrument modules (with funky names like Equinoxe, Psion and EZtrack) and ten effect modules work together seamlessly. Recording is as easy as creating a studio configuration with the Studio Builder, hitting the record button and selecting some patterns. A sequencer window keeps track of everything as successive blocks in a scrolling graph. Drag and drop editing is supported.

A Composition Wizard is provided to help you select the right instruments, effects and song structures for a variety of dance styles. I found that its detailed tutorials minimized the time spent on trial and error.

The sounds and grooves contained in Storm 2.0 are certainly top-notch. The various synthesizers each contribute a specific element to the mix: full-bodied synth bass sounds and crisp bass guitar samples; a large variety of drum sounds and beats; and a number of different methods of generating chords and melodies.

The software engine working behind the scenes does an excellent job of locking the tempos and pitches of the various elements. Storm comes across as a team full of talented players that really work well together, without personality conflicts—a winning combination. It also gives you room to grow, by interfacing with other multitrack recording programs.

Keeping the Beat

You've probably noticed by now how much I've used the words "beat," "dance" and "groove" and "easy" in describing Storm 2.0. This software program is definitely locked into the 4-beats-per-bar approach to creating music. If you are looking for an elegant, electronica-oriented combination of easy-to-use but high-powered tools, Storm 2.0 is ready to help you rock the house.

Download a demo, get more info, or purchase Storm 2.0 online at www.arturia.com. Price: $149

System Requirements

PC: Pentium II 400 MHz, 128 MB of RAM, Windows 9x/2000/ME/XP
Mac: G3 400 MHz, 128 MB of RAM, MacOS 9.x; G4 500 MHz, 192 MB of RAM, Mac OS X 10.1.4 or higher
Sound Card: Any sound card compatible with DirectX, ASIO, SoundManager or CoreAudio
Disk space: At least 340 MB

Creative Connections

The Internet is *the* place for finding software of all shapes and sizes, ready to perform just about any function you need or want. The category of music is no exception; in fact, there is probably more music-related software floating around the 'Net than anything else. And one of the best things about surfing the Web for music software is the amount of stuff you can find for free. Shareware—programs you can download for free, and typically unlock more features after paying a fee—and freeware (no charge whatsoever) can be hunted down pretty easily with a few Google searches.

These programs often provide a low-risk way to get your feet wet in the realm of computer music creation, making the jump from DJ hardware to software, or many other digital possibilities.

There are a number of excellent sites dedicated to digital music making that offer listings and links for a wide variety of music shareware/freeware. One such destination is **www.sharewaremusicmachine.com**, part of www.hitsquad.com. Here you'll find everything from basic audio players—for any computer platform—to virtual oscilloscopes for you techie types. Sure, they hit you with a lot of pop-up ads, but that's to be expected at a site offering so much for so little. Plus, user comments posted on each info page can be helpful as you decide which little gem to cram onto your hard drive next.

Easy Like Monday Morning

DJSoft's Event Manager helps you get your data under control with a minimum of eye and brain strain

By Dan Walsh

It's a lament that echoes throughout small business offices everywhere: "This [computer, software, gadget, etc.] is supposed to save time and make my job easier. Instead, I have to spend hours troubleshooting it. It's making me crazy..." To avoid this dilemma, the power of the technology has to be controlled and directed through a truly accessible interface. Event Manager software from DJSoft accomplishes this goal.

Elegant GUI

When specialists in a field set out to write software to aid themselves and others in their work, they often concentrate on packing features into the program and forget to make it something that users with a wide range of computer skills can deal with. The DJ profession is no different from other businesses in this regard. So, it's refreshing to encounter such a user-friendly graphical user interface (GUI) combined with powerful data management functions.

Now at version 2.1.5 (as of this writing), Event Manager provides the tools you need for tracking events, employees, customers, and policies, and also helps you create useful reports and good-looking documents. After a quick and painless install, I was immediately impressed with the smoothness of integration between the different functions. Each window was easy to understand and utilize.

Power Under the Hood

The program is centered on, but not limited to, an interactive calendar. You can check out all your events from one window, and then view and change all pertinent details. From this main window it's easy to assign and keep track of various combinations of DJs, service packages, venues, customers and events. A new addition to the software is the Template Manager, which lets you customize and print contracts, letters, and reports using the information you have stored. The program integrates well with Microsoft Word™.

You can manage the details through a number of specific windows. The Customer Management window allows you to link customer and venue information in one form for quick reference. You can track contact info (including multiple phone numbers) and keep notes on customer specifics.

Keep track of scheduling, days off, pay, and other info on your DJs and other performers in the Talent/Employee Tracking window. Beyond assigning your people, you can also specify service options for events through the Services window. And make sure to record all your company's specific requirements and responsibilities in the Policies window. Once you enter these, Event Manager allows you to flexibly apply different contract polices to different events.

Although Event Manager makes it easy to work with all your data, it is important to put in the time entering that data correctly and fine-tuning your contracts and other documents before beginning full-time use of the program. One future enhancement I would recommend is some kind of robust importing capability to facilitate the initial data entry process.

This software is designed to grow with your business, allowing multiple users and future enhancements, which will include access to remote data, including databases linked to Web sites.

Time on Your Hands

To be honest, it's harder to get excited about this kind of software than about the latest flashy virtual music performance tool. However, when an application like Event Manager saves you time and aggravation in your day-to-day business affairs, it means you'll have more time for the fun stuff! •

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RESOURCES ONLINE

TM Century Fills Up Your Tank

TM Century's newest product, **PrimeCuts Party Fuel**, made its debut at the 2003 *Mobile Beat DJ Show* and Conference in Las Vegas. Created by composer/sound designer Barry Young, Party Fuel provides customized music beds with drops and shouts, designed to create what amounts to a personal musical logo. Each production includes six killer show openers, segment openers and show closers—a package of powerful branding tools that can help Mobile DJs uniquely market themselves. TM Century is offering discounts on Party Fuel productions to PrimeCuts subscribers. To find out more about TM Century and PrimeCuts Party Fuel, go to **www.tmcentury.com** or call (972) 406-6800.

Marketing Can Be Fun

Are you looking for ways to flourish as your Mobile DJ service grows? Adding systems and entering the world of multi-system operators? One place you can turn to for powerful yet entertaining information to help build your business is **www.funforbusiness.com**. The brainchild of Matt Martindale, the site includes resources that the marketing expert and seminar speaker has created, as well as his reviews of numerous business-related items from a variety of authorities.

"Positioning Yourself in the Marketplace" is the latest of Martindale's seminars, which has attracted SRO crowds at the two most recent Mobile Beat DJ Shows (Chicago 2002, and Las Vegas 2003). He covers topics like: business owner personal growth; the "ladder" model of market positioning (only a few rungs are available near the top); how to develop your USP (Unique Sales Proposition); the importance of a good reputation; and a lot more. His presentation is packed with exercises and illustrations to get you thinking about and planning your strategies for company growth. Check out the site for more info.

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Your Voice Asset or Liability?

By Roy Hanschke

Become a better communicator by building better voice skills

During Roy Hanschke's "How to Entertain with Your Voice" workshop at this year's Mobile Beat DJ Show in Las Vegas, over 250 participating DJs were asked about their biggest concerns regarding the use of their voices on the job. The top three issues were: 1) not being understood because of poor inflection, 2) sounding unnatural or boring as a result of inadequate or weird inflections, and 3) lack of confidence in front of an audience. Each of these was addressed in a hands-on coaching session with volunteers from the audience.

This article addresses the three major issues DJs brought up at the Mobile Beat show and provides solutions that will help you overcome these same concerns. As you will see, these three major elements fit together into a formula for success. If you can develop crisp, clear articulation accompanied by interesting, natural sounding inflection you'll feel and exude the confidence that will make you a highly successful professional.

The key to improvement in each of these areas is practice. Too often we as professionals don't practice our presentations–both in terms of what we will say and how our voice will say it. We rely on our habits, many of which may need changing. The following excerpts from the workshop are provided to help you develop a level of excellence in your delivery that will put you a step above the competition in your market.

Develop Articulation to Be Heard and Understood

Many of us, even as professionals, have "lazy mouth." It's a habit that has never been corrected. The problem is that we don't effectively use our articulators–primarily the lips and tongue. The sounds of the letters D and T, for example, require that the tongue touch the roof of the mouth just behind the teeth. A lazy mouth allows the tongue to "float" in the mouth and never make connection for an articulate sound.

There is a procedure for correcting lazy mouth and learning to effectively articulate your sentences. It consists of practicing what you say in an exaggerated manner. Over-articulate your words to the point of feeling unnatural and silly. In the workshop, participants were asked to read a script in such a manner and the audience was asked to evaluate what they heard. In each case the person exaggerating his words felt foolish whereas what the audience heard was an improved, good sound. The lesson to be learned is that we feel strange when exaggerating because we have been taken out of our comfort zone. The truth is, our comfort zone involves lazy mouth, whereas the discomfort zone is actually where we ought to be speaking. Therefore, the more you practice with an exaggerated, articulated sound, the more that sound begins to feel natural and comfortable. Practice is the key.

The fear of exaggerating our words is a fear of going too far and sounding unnatural or corny. When practicing, however, the goal is to push to that point. You may have quite a bit of improvement to make before hitting that limit. However, it is possible, as in the case of some of the seminar participants, to sound clear but also corny. What's the solution? It's certainly not to go backwards and drop the good articulation. The solution is to add interesting and natural inflection to the clear articulation.

Develop Varied but Natural Inflection, Along with Energy

A boring sound can be changed, in most cases by adding energy, varied inflection, pauses and a smile to one's voice. Again, participants proved that in a matter of moments a positive change can be heard in the voice. Permanent

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change, of course, comes only with continued practice. After developing crisp, clear articulation, practice smoothing it out with these techniques. First of all, smile. Not constantly; but as much as possible, keep a light, friendly sound in your voice by smiling. A smile on the face comes through as a pleasant sound in the voice. Be certain to keep up your energy. That doesn't mean raising your volume or getting hyper. Energy comes from deep breathing, good posture, a smile on the face and a mental attitude that says "I'm serving my client and having fun doing it."

To gain varied inflection, you must practice using various vocal tools. If you're not one of those bubbly, sanguine personalities that simply exudes fun, then you have to work at it by varying the pace of your sentences, by adding upswings in your voice and by pausing at times to make a point. A good place to pause, for example, is prior to mentioning the name of the newly married couple in your introduction. After the pause, clearly state their names with a bit of flare and enthusiasm. Practice this and listen to yourself to see what you like and don't like.

A good way to practice adding the correct amount of energy and inflection to your voice, is to video record yourself in practice. Put all you can into various brief portions of your presentation then look at the video and evaluate yourself. Did you put enough into it? Have you overstepped the boundary into the corny zone? Did you sound clear or are there words that still need better articulation? With practice and evaluation you will soon become much more dynamic in your work.

Develop confidence

During the workshop, one participant said she felt more comfortable in what she was saying in front of the group because, in her words, "I practiced." There's nothing better to make us feel more confident and comfortable in front of a group than putting in the needed preparation time. Practice leads to improvement, which leads to confidence. One concern of the workshop group that did not make the top three was fear. When the group was asked what they thought was the main cause of fear, the resounding answer was not being prepared. Fear greatly diminishes when we have practiced what we will say and how our voice will say it.

Is your voice an asset or liability to your business? There's no reason why you can't improve the use of your voice by banishing lazy mouth and sharpening and energizing your inflection. Building a better voice is sure to set you apart as a true professional who is concerned about every aspect of performance. •

Roy Hanschke is an expert on vocal communication. He has distilled his knowledge about how to make a voice compelling into a program called Voice Personality. For more information, go to www.voicepersonality.com.

Roy Hanschke's DJ-specific publication, *Voice Personality: 10 Minute Trainer Series*, (with Matt Martindale) is available at a variety of online and retail DJ stores, or directly from ProDJ Publishing (www.prodjpublishing.com).

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The Show

From rising stars to accomplished veterans, Mobile Beat's Las Vegas show is where professionals go to grow...

Photography by James Gammell and D.P. Walsh

LAS VEGAS, NV—Once again the Mobile Beat DJ Show and Conference at the Tropicana Hotel and Casino in Las Vegas has proven to be the place where professional DJs of all kinds assemble each year to fuel up with new gear, new ideas, and new relationships. With DJs in attendance from all over the US and Canada and beyond, the hopping exhibit floor and packed seminar rooms testified to Mobile Beat's place as the premiere show for working, business-minded DJs who are focused on finding the latest DJ technology and cutting-edge ideas for growing their companies.

There was a positive spirit of fun in the air this year at the Trop. The DJs in attendance all seemed focused on having a great time while they were buying, learning, and networking as much as possible. Although there was some concern because of the winter storm that hit the East Coast as the show was starting, this act of nature did not noticeably impact the show. In fact, some DJs from New Jersey were so determined to get to the Mobile Beat DJ Show that they slept in the airport! (See sidebar, page 40.)

Repeat attendees know that Mobile Beat's evening parties provide more that just excitement and entertainment—they incorporate more valuable learning into the program. The DJ All Stars party was packed once again, with a dance floor full of DJs eager to learn new moves from their peers on stage, not to mention a generous spread of great food and drink. Judging from the huge crowd at the following night's karaoke party, the sing-along obsession is also alive and well and an important part of the entertainment mix for many DJs.

DJs found the latest technology and cutting-edge ideas for growing their companies

for Pros

Seminar Surprises

It's a balancing act that the Mobile Beat show always seems to perform well—programming a mix of basic info for new DJs along with advanced techniques for returning veterans. This time around, voice coach Roy Hanschke presented the surprise-hit sessions. His seminars provided DJs with practical techniques for improving their gigs and sales by honing their vocal skills. (See page 32 for a small taste of Hanschke's techniques.)

The learning sessions covered everything from basic business practices and performance skills, to specific music genres, new game approaches, and in-depth tech issues. A number of sponsored workshops covered hardware, software, video and Web promotion, as well.

Exhilarating Exhibits

The Tropicana's Pavilion exhibition area was packed with everything that serious DJs need to put on their best shows, from compact discs to cases, party props to powered speakers, mics to mixers...you get the idea.

There are always cutting-edge products to be found in action on Mobile Beat's exhibit floor. Highlights of this show included NlightN flat panel speakers, providing DJs a new option for mobility and professional appearance (see It's Hot, page 16), as well as a new generation of CD players from Numark, Gemini and American Audio. See page 81 of this issue for a review of another interesting product seen at the show: the all-in-one Harmony™ Karaoke Microphone. Each year, there seem to be a few more DJ performance and business software companies on hand, indicating the increasing e-savvy of the DJ profession.

If you're wondering where to go to find all the tools and techniques you need to be a serious member of the DJ profession, and where you can network with like-minded performers, look no further than the Mobile Beat DJ Show and Conference. Next stop, Orlando, Florida!

Seminars provided a perfect mix of basic info and advanced techniques

Sensational Gear Giveaway

A major highlight on the exhibit floor was the Sensational Gear Giveaway. Blazin' Entertainment of Cleveland, OH was the lucky recipient of the incredible grand prize package, totaling over $12,000 in sound, light and video gear. At the last minute, Allan Ferguson (at left in the picture) went to the drawing, while company owner Doug Miller was actually getting ready to leave the show. Lucky for them, Allan decided to pop in! Numerous individual winners also took home prizes.

Thanks to the sponsors: American Audio, Chauvet, Community, Electro-Voice, Grundorf, Kordex, Peavey, Pioneer, Promo Only, QSC, Rane, The Screen Works, and Stanton.

What the Pros Had to Say...

Thanks for another great Vegas DJ Show...This year was full of new ideas! –Mike Marrocco, Mike Marrocco Productions, Cranston, RI

Great show! The seminars I attended were full of valuable information. See you next year! –Jack Lillian, Music Mania, Santa Clarita, CA

THANK YOU for yet another GREAT SHOW in Las Vegas. We always look forward to this event. Keep up the good work. WE REALLY DO APPRECIATE IT!!! –DJ Jeff Nelson, Unforgettable Entertainment, Gilbert, AZ

The show was as great as always and I'll be back for the next one! –Kim Torrance, Diamond Sound, Edmonton, AB, Canada

We wanted to take a moment to congratulate you on a successful, informative and entertaining DJ conference in Las Vegas. We are already looking forward to next year. Again, thank you for all the hard work you've put into making the conference a success. –Cindy Ormond & Roger Yager, Ormond Entertainment, Syracuse, NY

The parties incorporated valuable learning into the entertainment

American DJ Awards

Honoring the best and brightest in the DJ profession, the American DJ Awards were presented on the evening before the Mobile Beat show's official start. After an exciting night full of great performances, sound, lighting, and video, and voting, the $5,000 Entertainer of the Year award went to Sean Lee of J&M Entertainment in Newhall, California. The complete list of winners looked like this:

Technical DJ – DJ Dr. Drax
Karaoke Host – Vicki Orgill
Club DJ - Gerald Webb
Country DJ – "Mad" Joe Martin
Product of the Year – Avi El-Kiss, B-52 Powered Sub
Humanitarian of the Year – Patrick McDonald (Michael Butler Award)
Industry Pioneer – Bruce Keslar
Christian DJ – Paul Shupe
Lifetime Achievement – John Brown
Hall of Fame – "Mad" Joe Martin

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Female Entertainer of the Year – Ashleigh Caldwell
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Entertainer of the Year – Sean Lee

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This is a toaster.

The hopping exhibit floor and packed seminars testified to Mobile Beat's place as the premiere show for working DJs

East Coast Company's Winter Odyssey

Mike Walter, owner of Elite Entertainment of New Jersey, was supposed to be bringing his crew of DJs to the show and was also scheduled to present a seminar. Little did he know that the snow and Northeastern travel snags of the "President's Day Storm" of 2003 lay in their path. For a full account of Elite Entertainment's harrowing struggle to get to Las Vegas, go to www.mobilebeat.com

Get the best of both worlds at Mobile Beat Orlando

Having just recently camped out at the Radisson in Orlando, I can say, without hesitation, it's probably the coolest place on the planet for a DJ Show. Here's why:

• Top-Notch Facility: Your hotel room*, the exhibit hall and seminars are all in one place: the Radisson Orlando. Like all Radissons, this is a top-of-the-line, business-class facility. The facility features large, well-designed rooms, easy access and plenty of free parking. A variety of shops, restaurants, a large pool, game room and exercise facilities are all right on-site. (*A limited number of rooms are reserved for the show at a special Mobile Beat rate of $89 per night...but you must call 800-327-2110 before June 6!)

• The Convention Center: Connecting to the hotel, it's expansive with high (19') ceilings. The registration area leads right to the large and comfortable seminar rooms, which are just a few steps from the exhibit hall. Need a dose of Florida sun? The pool is right outside next to a palm-lined courtyard...perfect for networking and sharing ideas.

• Location, Location, Location: If you're thinking of bringing the family, the Radisson Orlando simply can't be beat. Universal Studios and City Walk are within walking distance, as are several fine restaurants. Pointe Orlando, The Mercado, Wet 'N Wild, Sea World, The Holy Land Experience and other attractions are nearby. Disney and MGM are a short drive down the interstate. If you're a NASCAR fan, it's only an hour's drive to the Daytona Speedway and the Pepsi 400 (July 5, 2003).

• Program for Pros: As for the Mobile Beat show itself, look forward to a tangy mix of seminars designed to help you grow your business as well as your entertainment skills. As of press time, confirmed sessions will include encore performances of two of the most talked about presentations at Vegas 2003: Randy Bartlett's "The 1% Solution" and Scott Faver's "The Game Master." On Tuesday and Wednesday afternoon, the exhibit hall will be bustling with demos of the latest DJ gear, introductions of new products and a variety of workshops designed to help you identify and deal with any problems that may be holding back the growth of your company. New hall hours will maximize your ability to take in the seminars as well as see the floor.

• Special Surprises: Past Mobile Beat DJ Shows have attracted such celebrities as MC Hammer, Bob Carlisle and Jeff Cook (of Alabama). This summer's event will be no different, with scheduled appearances by Janice-Marie of A Taste of Honey, and others. In addition, the Mobile Beat Orlando Show will feature possibly the hottest nighttime events ever, kicking off with a poolside welcome reception on Sunday, and the now-famous DJ All Star presentation on Monday. Stay tuned to www.mobilebeat.com for updates on show events. And start packing—we'll see you at the end of June! –R. A. Lindquist

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DJs in the Spotlight

Vegas show attracts professionals from all over

How far would you go to attend a Mobile Beat DJ Show? If you're Derek Pengelly and Carol Maughan the answer is "across the pond." The couple, hailing from Ellesmereport, England, made their second pilgrimage to the Conference. While Pengelly had his doubts about the relevance of the information to merry old England's wedding market, he found that the information was "spot on." "Even though we speak the same language, our cultures are quite different." He's gone so far as to import a bit of American culture, in the form of inflatable guitars and such to use at his wedding functions. Do they let collapsible limbo sticks through customs?

How much value does the Mobile Beat DJ Conference have to James Gammell from Rocky Mountain Sound in Salt Lake City, Utah? The only reason he's ever missed one is because he was getting married. (Not in Vegas? At the show?) Gammell spent most of the show snapping digital pictures of his fellow attendees. (These were uploaded to the Web at www.partypics.com and made available to order; he has added this service to his DJ business.) While not clicking the shutter button, Gammell was able to glean enough information from the seminars to find areas of interest for his company's training programs.

This was the first trip to the Mobile Beat Conference for Chrissy Jett from Emerald Forest Productions in Mount Vernon, Washington. One of the things that stood out for her was this slogan from one of the seminars: "We have real jobs and we are real professionals." She sees the value of DJs working together. "Pay attention in the seminars but the networking is really important...Take notes and mingle."

David Smith said, "We got a lot out of the seminars on the first day." He loaded up with ideas for new games, positioning his company in the market, and tips and tricks for Web sites to take back to Cool Sounds in Long Beach, California. This was his first Mobile Beat Conference and he summed it up in three words: "We love it." Smith also brought several members of his staff with him to soak up the experience as well.

What do you do when there's snow on the ground? If you're Randy Angermeier from Soundwave Music in Henry, South Dakota you head to Vegas for the warm climate and hot topics at Mobile Beat's seminars. "Every year I've been here it's been growing, getting a lot larger. It's a great way to spend your time in February, especially if you're from the Midwest and it's snowing." Angermeier loves the exhibits: "I can hardly wait 'til they open the doors."

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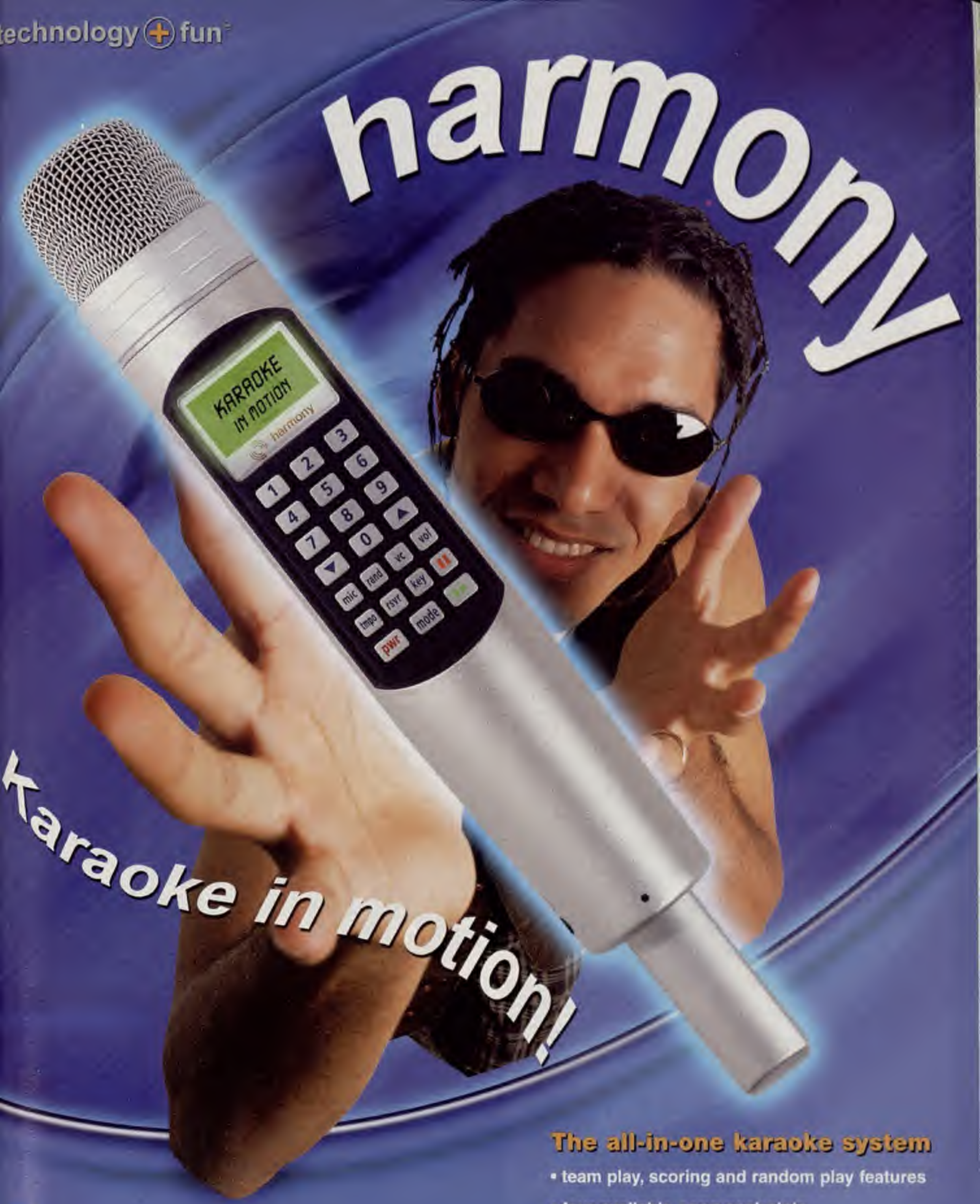

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After a few years' break, Robb Johnson, the Music Man, from Fargo, North Dakota has returned. "The seminars are a lot better than five years ago," said Johnson. "It's well worth [attending]. I promote it to the DJs in my area—it's easily worth the money you spend to get here. Coming here has definitely increased my profits and helped me do a better job at what I do."

"I'm in awe...I'm just wowed," said Robbie Britton, of EA Mobile in Greenville, Tennessee, after his first experience at the Mobile Beat DJ Show. He runs an interesting company, considering himself a single-op but offering a wide variety of carnival-style games. While doing a fundraiser, he noticed some of the other items at the show and decided to invest in those. He's become a master at coordinating games and interaction. Summing up his approach, he said, "Everything out there is a tool." Next on the list to purchase? A mechanical bull.

"I've learned all kinds of stuff. I've been to the karaoke guy. I've been to the music guy. Every time we come we learn more and more and more," said Rose Estrada from DJ and Karaoke Entertainment in Houston, Texas. She was celebrating her second trip to the Mobile Beat Conference. "Plus we're in Vegas!" Estrada has recently expanded her operation and is now a multi-op.

"If you're a professional Mobile DJ and you'd like to sharpen your axe and go to the next level, I'd recommend you come to a Mobile Beat show," said Stephen Moore from Ed Lee Music in Vancouver, BC, Canada, at his fourth Mobile Beat Conference. While Moore is celebrating 22 years in business, he says he learns from DJs with as few as two years' experience, as well as other veterans like himself. "Networking always helps; it's assisted me in getting a better rate with my services, in becoming a better entertainer and in my relationship with my clients. There's all kinds of information here."

Joe Martin, from Sunset Coast DJ Service in Phoenix, Arizona has certainly seen his share: six Mobile Beat Conferences. His tactic? "Get around like-minded people and people who are going places. I always come to learn—you can never learn enough." Martin has an interesting life, in that he works winters in Phoenix but in summer he sets up shop in Michigan. You could definitely say Joe Martin gets around.

Harmonic Convergence of Joe Martins

Speaking of Joe Martin, observers in Vegas might have noticed the rare occurrence at the show: three of a kind—Joe Martin from Phoenix (mentioned above); multiple American DJ Award-winner "Mad" Joe Martin of All Star Disc Jockeys, Wichita Falls Texas; and Joe Martin of Celebration Entertainment, Overland Park, Kansas.

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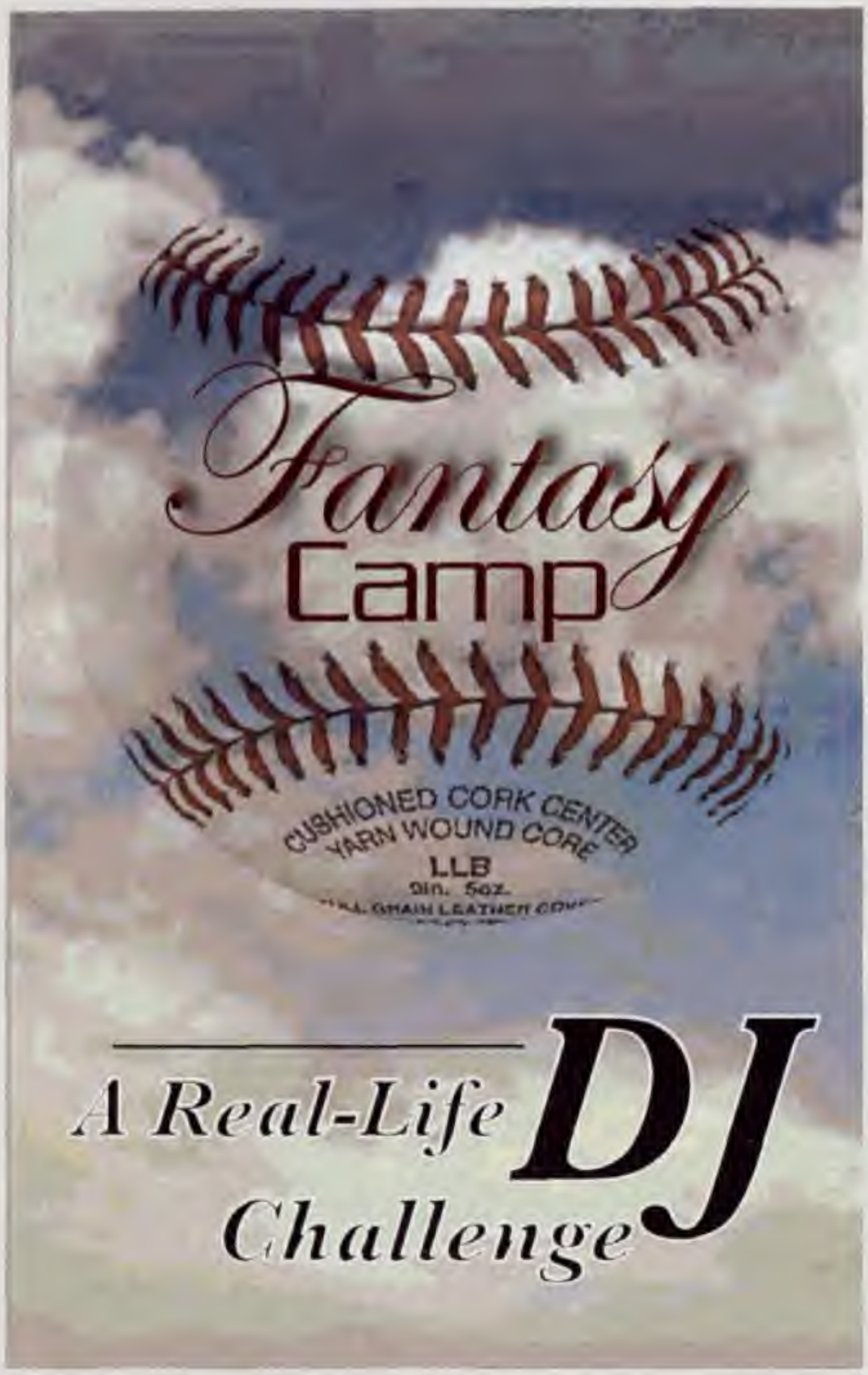


By Mike Ficher

Do you have what it takes to play in the big leagues? Flexibility, stamina and organization are the keys to winning at complex, unique gigs like this one

At one of Dance Express' January gigs, I received a very unusual gift from a satisfied client: a baseball—autographed by 14 former major league baseball players, including three Cy Young Award winners.

As you might discern, the gig was not a wedding reception, corporate promotion, anniversary celebration or birthday party. Welcome to fantasy camp.

Baseball fantasy camp: where grown men and women are given the opportunity to spend a week in the pleasant Arizona or Florida sun indulging their passion for baseball by living the life of a major league player—in this case, a San Francisco Giant.

Ultimate Road Trip

So, what does a mobile disc jockey do while 96 campers, 16 former major league baseball players, and a multi-tasking staff complete with trainers, a photographer, a videographer, a newsletter writer and clubhouse personnel come together to live out *The Natural* for seven days?

The short answer: quite a bit. The long answer: engage in ample preparation, efficient organization and supple execution to enhance the major-league experience of the campers.

Over the course of the seven-day camp, held mostly at Scottsdale, Arizona's Indian Schools Complex, my partner for the week, Rob Weber, and I provided music, announcements and sound engineering for nine baseball games, five Kangaroo Courts, two bull sessions, five lunch periods and two dinners. Overall, 20 set-ups and teardowns in seven days! Plus, we drove from the Bay Area to Arizona and back.

While the days, split amongst numerous events, were often long and the physical and logistic challenges frequently involved quick and efficient movements, the memories from a week of fun, humor, hard work, new friendships, professional appreciation and baseball are priceless. Oh, yes, we were paid well, housed in wonderful accommodations, fed numerous times and treated extremely well by promoter Rob Andrews (former second baseman for the Giants and Houston Astros) and his staff.

In the On-Deck Circle

Unlike most Mobile DJ engagements, for the majority of our fantasy camp events we were in the background. During the morning Kangaroo Courts, where the campers and the pros were "tried" by a jury of pros in a humorous, bonding, free-wheeling court of the diamond, we provided a microphone for the "judge"—the inimitable Dave "Tuna" Heaverlo, a former relief pitcher for the Giants, Oakland

Athletics and Seattle Mariners—and a wireless microphone for the indicted campers and pros to plead their cases, if they dared.

At the opening night meet-and-greet event, we provided a microphone for pro introductions and host remarks, in addition to a wireless mic for the campers to use as they explained why they had journeyed to Scottsdale. At the closing dinner on Saturday evening, we played soft background music, sound bites during the awards ceremony, and furnished a microphone for the presentation. At the bull sessions, which offered the campers opportunities to take photographs with the pros, obtain autographs and/or ask questions, we featured two wireless microphones for the campers and two wired mics for the panel.

And, at lunch between games during the week, we set up a system on the balcony of the school complex and coerced one of the staff to switch on a programmed CD during the 75-minute lunch break while Rob and I worked at Scottsdale Stadium.

Take Me Out to the Ball Games

At the games in the marvelous 8,000-seat park, we increased our visibility as we helped generate a major league ballpark atmosphere with player introductions, upbeat music selections between half innings, occasional comedic bits ("Today's paid attendance is 12. We'll have their names and addresses for you shortly."), and sound bites (i.e., organ blasts, charges, flourishes) after a great play or when a batter approached the plate, all to further enhance the fantasy experience.

We performed at nine ball games from Monday through Saturday, including the camp championship game on Friday afternoon and the 24-inning pros-versus-campers marathon (each of the eight camp teams played three innings against the pros) on Saturday.

Frankly, the quality of the game

While the days, split amongst numerous events, were often long and the physical and logistic challenges frequently involved quick and efficient movements, the memories from a week of fun, humor, hard work, new friendships, professional appreciation and baseball are priceless.

experience and our presence at camp would not have been possible without the initiative and creativity of the late Paul Roman. After retiring from a career in the Silicon Valley, Paul started his own DJ company, Music My Way. A huge fan and active player, he aggressively pursued the baseball market and composed a proposal based on his previous experience as a camper to offer music and sound engineering services at camp. Andrews liked the idea and hired Paul and Rob Weber to perform those services in 2002.

Paul created comedy bits, gathered a trove of sound bites from the public domain and from broadcasts (we leveraged that material extensively at our games this year), and worked through the sometimes challenging logistics of the multiple locations in Scottsdale. He also contributed to the DJ profession at large through his ethics, professionalism, and passion. His unfortunate passing last summer opened the opportunity for me to try to fill his big shoes.

In the Clubhouse

Since we occasionally maintained two set-ups, we brought eight speakers, two complete systems (a smaller board for Kangaroo Court and lunches at Indian School and a larger rig for Scottsdale Stadium—both plug-and-play set-ups), a mic mixer, several microphones, back-up equipment, a bit of music, a hand truck, and, most importantly, open minds, flexible personalities, creativity—and a love of baseball.

What did we get? Well, besides wonderful memories of a remarkable gig to last a lifetime and expressions of satisfaction from the organizers, numerous staff and many of the campers, we got a baseball—autographed.•

Finding Your Way to Camp

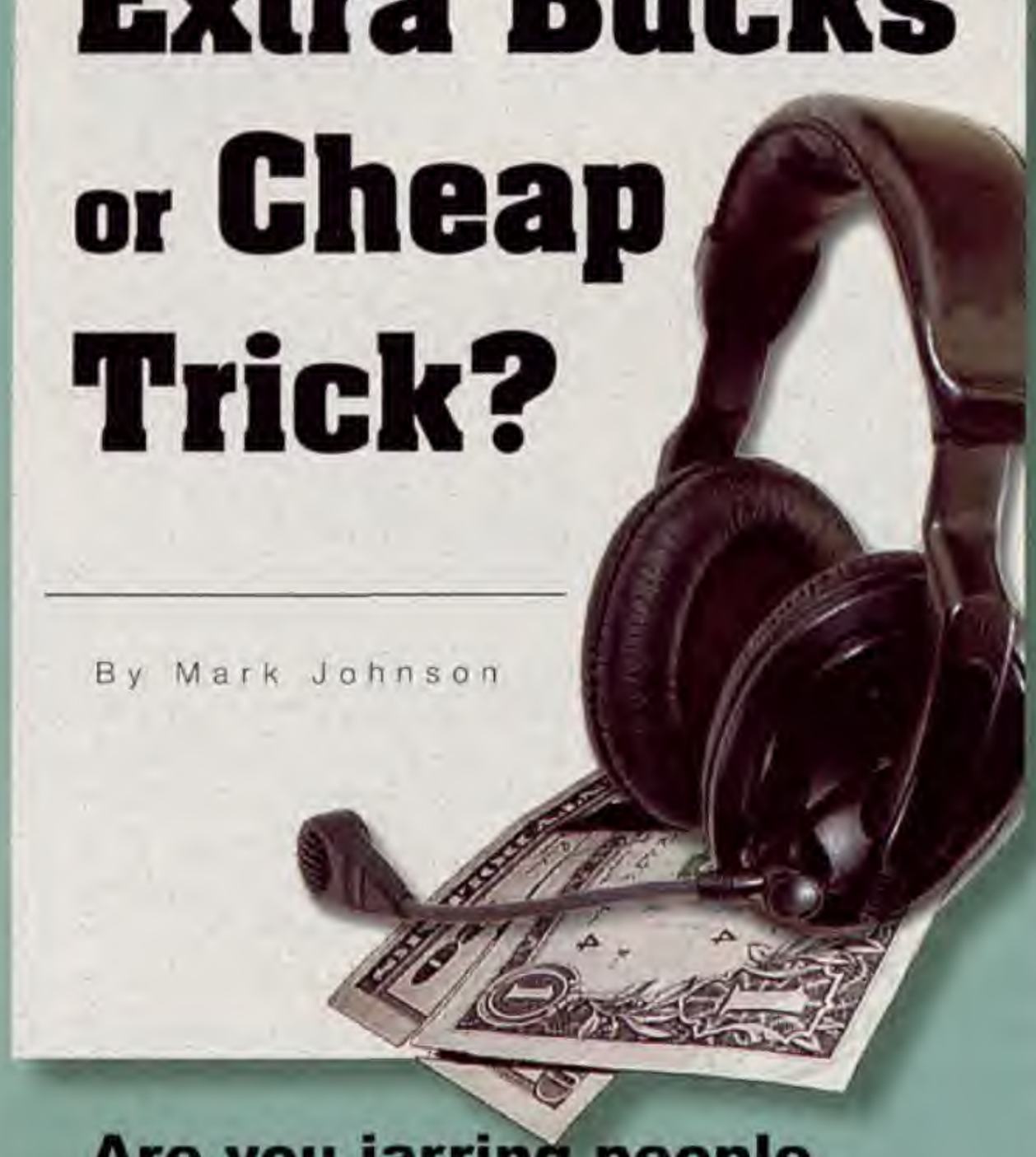
Looking for a way to enhance your business during a typically slow time of year? Love baseball and the challenge of a unique gig? 24 of the 30 major league baseball teams support or offer fantasy camps with the majority of them occurring in January or February and either in Florida or Arizona. Sound engineering and game services might be a valuable augmentation to the camp experience.

For a more complete list, visit http://www.hihard1.com/bascampcalandar.html-ssi for a fantasy camp calendar.

The DJ Tip Jar:

Extra Bucks or Cheap Trick?

By Mark Johnson



Are you jarring people away from perceiving you as a professional?

I had just finished performing at a large facility with multiple banquet rooms. After packing everything away, I went back to my area to see if I'd forgotten anything. As I was leaving, I heard the sounds of another Mobile DJ in an adjoining room.

Always curious about the competition, I wandered over to chat with him. After looking his system over, I noticed that he had an empty wine glass with a few dollar bills folded inside. I asked him if he or one of the guests had placed the tip jar there. He replied that he had put it there and he didn't have any problem using it, as the bartenders also had their tip jars out.

Respect Yourself

I think this DJ crossed a line. How many times have we Mobile DJs expressed that we are trying to elevate ourselves from the other help at an occasion? Often we vent our frustration when we are perceived as being on par with the wait staff or janitors. We know we add a significant positive element to any occasion and we don't like being lumped in with all the other miscellaneous helpers.

So why was this disc jockey lowering himself to the status of a hired hand by using a tip jar? His answer to this question was that he works hard each night too, and that he deserves a little extra. He was very adamant about the ability of the client and guests to tip the bartenders, waitpersons, etc., and that he should also be on that gravy train.

I knew I couldn't ask him what he was really making that evening but judging from his appearance, equipment and presence in the area, he wasn't doing that poorly. I did ask him if he felt he was underpaid as a mobile disc jockey. He sort of hesitated but still felt that he was correct in begging for tips.

DJ Wage Calculator

Here's the problem. A bartender, waitperson or bus person typically gets near or just under minimum wage. That person is an employee of a facility—most definitely not the owner. An eight-hour shift would gross him or her approximately $50 to $60. Tips are an important element of hospitality workers' financial well being since their wage structure generally includes a certain amount of tip income. Performance and attitudes towards customers directly affect their income.

Mobile DJs have a totally different business relationship with the client. We are not paid a wage per se, i.e., an amount that is to be multiplied by a 40-hour week to result in a weekly gross. We are paid by the duration of the performance. Can you imagine a 40-hour week at your hourly rate per

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Our primary purpose is to play music. We should not need to be motivated by tips to play a certain request. It is expected that we play requests.

performance? If you make $400 for a 4 hour gig, that could be projected to a $208,000 yearly salary. I don't think so.

We offer a high-quality service that focuses its value into the duration of the performance. Of course I realize that there is a lot of additional work done beforehand that culminates in the performance, but we really are judged only by the cost of the performance. Every other expense is typically hidden from the client as the cost of doing business.

So when we are standing at our equipment during an affair, we are earning 10 to 15 times or more per hour than the rest of the staff. To try to extract a few extra dollars for basically doing what we are expected to do is ridiculous. Think about it. How much could you really expect to get with a tip jar? $10, $15 or maybe even $20? Should you jeopardize your reputation by trying to scrape an extra $20 from the client's guests on top of the $400 you might be getting from the client?

Gratuitous Solicitation

You also run the risk of implying that the guests need to purchase a request from you. This runs 100% contrary to the concept of a Mobile DJ. Our primary purpose is to play music. We should not need to be motivated by tips to play a certain request. It is expected that we play requests.

An additional observation: I've heard resentment from the restaurant staff when outsiders (bands, solo musicians, DJs, etc.) put out a tip jar. They feel that any tips that go there are tips that won't find their way to them. Do you really need to create such a bad image with even one person, no matter what his or her role is?

To solicit tips from the guests at an affair should be beneath the dignity of a professional Mobile DJ. On the other hand, if the client offers you additional money at the conclusion, then it's a different matter. This should be considered a bonus and probably is the client's way of saying that you provided a product of higher value than originally expressed. It should be received graciously and not debated. In fact, it would probably amount to a lot more than trying to extort a dollar from each of the guests. •

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What Makes You so Special?

How to avoid being just another face in the crowd

Story by Peter Merry *Photography by* James Gammell

Effective wedding marketing with a service focus requires identifying the unique services, features, benefits, talents, skills and ideas that set you apart from your competition. It is vital that you know this information when preparing to position yourself in the wedding entertainment marketplace. Some may say, "But I just bring speakers and a microphone and music—just like everybody else." If you market yourself just like every other Mobile DJ in your market and your marketing materials convey the same general selling points as the majority of DJs in your area, then your prospects will shop around for the cheapest price like they would with any other commodity.

So what sets you apart? What makes your services better or different, compared to the majority of other services in your region?

Determining Differences

It is very common for wedding DJs to assume that we are all the same because, for the most part, we all do the same things. We all do a grand entrance for the wedding party, we all introduce the toasts, we all announce the first dance and we have all played "The Chicken Dance."

I've come to believe that as we achieve a certain level of professionalism in our service and performance, the next logical step for attracting quality clients is differentiation. Once you have identified the things most wedding DJs do that are the same, you need to find ways to do those same things differently. It's not what we do but how we do it that will set us apart.

The following are some questions to help you identify and develop your unique service and performance attributes so you can market yourself based on the unique services that you may already provide:

Do you provide additional services for your clients that most Mobile DJs are not aware of or are not currently providing? I've spoken with DJs who offer to help create the commonly seen video montage of the bride and groom with just the right music and creative ideas for delivering it in a humorous and emotional way as an added service. I've seen DJs who offer more hands-on pre-planning and event coordination as a way of ensuring a more personalized performance and experience for their clients.

Once you have identified the things most wedding DJs do that are the same, you need to find ways to do those same things differently.

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Do you have any creative ideas for making your weddings more fun? Just about everyone has seen the "YMCA" skit with props and hats, but I've seen performers who were able to add their own creative twist to this common interaction causing it to appear completely original. Do you let the guests completely mellow out during dinner, or do you throw in the occasional table interaction in order to add a little more energy to the room?

Make a list of all of the services you currently provide and then eliminate the services that are regularly provided by the majority of Mobile DJs in your market from that list. Whatever is left over are the unique services you provide for your clients. Also make a list of your specialized talents and skills and then cross off the ones that are redundant in your area.

Finally, write down a detailed list of the unique and creative ideas that you can offer to your clients for creating a fun and memorable atmosphere at their receptions. Any of the ideas that you have listed that are common and done frequently by many other DJs in your market should be removed from your list.

Once you have completed these lists you should see one of three results:

1: You have a plethora of creative ideas and unique selling points that already set you apart from the majority of your competitors.

2: You have a limited number of unique selling points.

3: You have nothing that is setting you apart as creative and different.

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Building Your Repertoire

If you found yourself in category 1, you are ready to begin marketing yourself as a unique service. Pick one of your unique points and make it a centerpiece in your new service-focused marketing campaign.

If you found yourself in categories 2 or 3, trust me when I say you are not alone. But now that you've identified this problem, here are some tips for developing your own unique selling points.

First, before you do anything else, make a decision to avoid copying other DJs and their routines. In order to identify and effectively market yourself as truly unique, you should be focusing on new and creative ideas rather than imitating what you've seen others do.

Next, survey your clients and find out what they perceived about you and your services that was unique and creative. You might be surprised at their answers. One of the common compliments I have received over the years from my clients was praise for my organizational skills and abilities. Many of them have described me as analytical (of course my wife describes me as just the first four letters), so my natural tendency towards organizing and arranging things in an orderly format has become one of my stronger, unique selling points.

Finally, brainstorm some creative ideas with another like-minded DJ. Many people who have attended or watched the video of Randy Bartlett's 1% Solution workshop have found themselves inspired with new ideas and concepts for improving their performances. That same creativity happens when you share ideas with other performers. I would highly recommend taking a performance-oriented class, or joining a local association chapter that features educational content.

Once your unique and creative services, talents, skills and ideas are built up to an acceptable level, choose your best and most unique selling points and then incorporate them into your new, more effective marketing materials!

Coming up next time: a look at how to sell your clients something they can't see…your service.

Peter Merry has owned and operated Last Dance Entertainment out of Southern California for over 8 years. He is currently the President of the American Disc Jockey Association and has been a regular seminar contributor at Mobile Beat DJ Shows in Las Vegas, Cleveland and Chicago. For more information, go to www.PeterMerry.com.

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Omar Santana:
Hard Dance Music Architect

Studio master stays in touch with the dance floor pulse

By Dan Walsh

Santana has developed a deep understanding of how people react to his music. "I just view it as if you're DJing for your friends..."

Come with me and take a step or two outside your musical comfort zone. Our companion is Omar Santana, the producer and DJ that URB magazine dubbed "The Undisputed Godfather of American Hardcore." Among his remix credits are tracks from Janet Jackson, Public Enemy and the Rolling Stones. He is a star on both the American and European rave scenes and he has a new collection of smoking grooves out on his own H2OH Recordings (www.h2ohrecordings.com), Hardcore for the Headstrong: The Epiphany.

Hardcore is not something you'll find at most weddings, but it is certainly on the radar screens of young dance crowds. For the uninitiated, the general style involves a fast, pounding beat layered with crunchy samples, noise, effects, and heavily treated vocals. Beats-per-minute are upwards of 180. Subgenres like terrorcore and gabber approach 200-BPM territory.

Back to the Core of Dance

Recently, Santana felt a need to touch base with a more easily danceable BPM realm. A bit slower than traditional hardcore, "newstyle," as it's called, turns the heat down just a few notches to around 155 BPM—just right for the rave crowd. "You remember the hard house stuff? It's in that tempo...with just a bit harder kicks, but you know, with really cool riffs and samples...and stuff like that," says Santana.

The busy producer/DJ has also recently contributed a very dance-friendly version of New Order's "Bizarre Love Triangle" to a compilation of pop cover tunes with pumped-up beats, Eighties in the House (Topaz Records, www.topaz-records.com).

The Man Behind the Music

Omar Santana (no relation to the guitar hero) took an unexpected route to his current position as an elite performing DJ/dance music producer. Growing up in Queens, New York during the '70s and '80s, he says, "DJs were everywhere...with those old Technics B-100 belt-drive turntables...My dad hooked me up with a pair of 1200s for my 14th birthday. I started DJing at block parties...just having fun."

He put in a short time with a breakdancing crew but never caught the scratch DJing bug. "I said, 'This is fun but I want to get into producing some of these types of tracks.'" An engineer that he met at a block party liked his mixing and soon he was learning the ropes in the studio. It was only later that he found himself in front of the big crowds. "I did everything the complete opposite...I got into producing dance records, and then later on people started asking me, 'Hey can you DJ some of these records?'...and I was like, 'Uh, yeah, I guess.'" Getting paid to play his own records was the icing on the cake.

Thrown into the Rave

Stylistically, Santana went down the hard house road, which led him into hardcore. It also brought him to the stardom he now enjoys. Europe's rave scene welcomed him first. He recalls being flown to Amsterdam to DJ his first big rave about eight years ago; unaware of the popularity his records had already achieved across the pond, he was skeptical: "They're gonna fly me all the way there—just to play a party?" Seeing the size of the venue—a hockey arena—he still couldn't believe the promoters when they assured him that it would be full for his show. His 1:30 AM slot finally rolled around: "I get on the stage—and there's like 10,000 people!" Essentially Santana got thrown into DJing, sink or swim. Interestingly, after that experience, he usually doesn't get nervous at gigs. Go figure.

Reaching the People

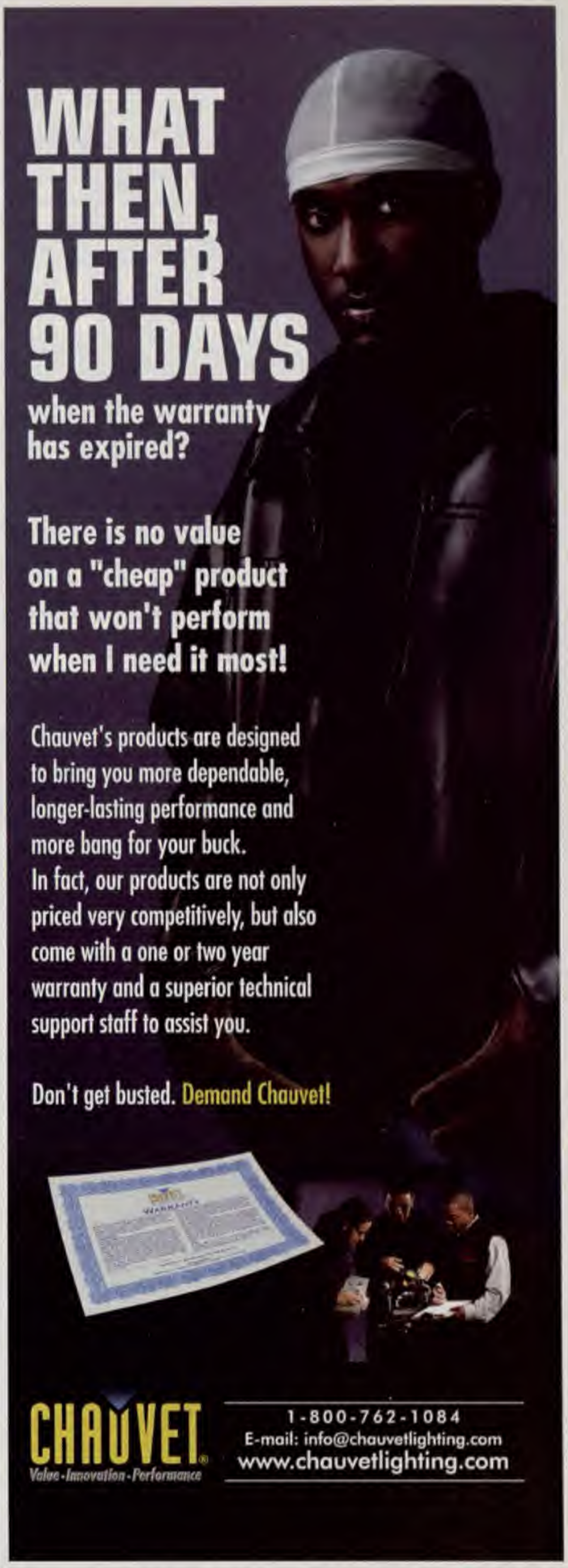
Because of his dual personas—behind the scenes in the studio and out in front of the dancing masses, Santana has developed a deep understanding of how people react to his music. "I just view it as if you're DJing for your friends... just buggin' out with the crowd." He interacts with the audience, feeling the energy flowing back and forth, all the while tweaking the mix, throwing in crazy stops and breaks, and even working the mic.

While many rave DJs savor their roles as serious mixologists and treat the mixing console like some kind of hermetically sealed musical science lab, Santana would rather communicate directly with the people. "I'm not 'Mr. Quiet'...I can't stand that either if I'm...watching other DJs and all they're doing is just playing records. Who cares? I will listen to their skills, but..."

Before releasing his music he takes it out to the dance floor—and makes adjustments based on the reactions he gets. One particular tool helps: "I do bring the [American Audio] Pro-Scratch2 with me. I take it in a little bag because it's small. I'll test out some new tracks. You know, burn them to CD and see what type of crowd response I get." (Look for an Omar Santana-endorsed mixer from American Audio in the near future, as well.)

Staying Strong

Another audience connection that Santana mentions is a vision problem that he has had to overcome—retinitis pigmentosa (RP). He has found that sharing his struggle has encouraged others with whatever they're dealing with. His advice: "If you have a problem, don't let it stop you. You can do whatever you want to do—just work hard at it and you'll get there." •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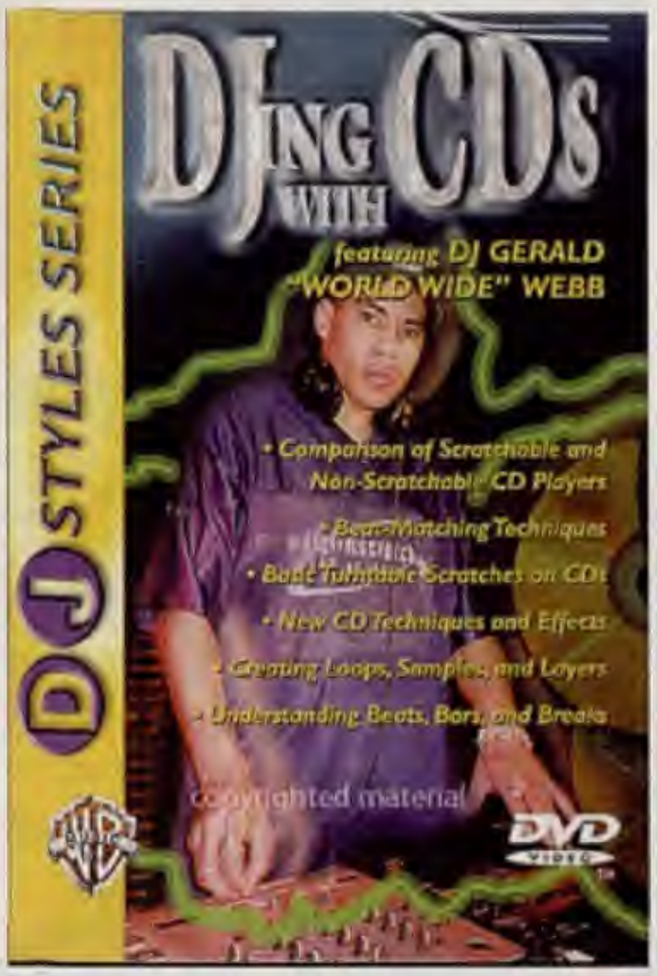
Videos Take You to Mixing School

By Dan Walsh

Warner Bros. Publications has been busy pursuing the music video how-to market for years now. After the success of the Jam Master Jay's *How to Be a DJ* series, they have introduced the DJ Styles series with three new titles: *DJing with CDs, DJ Mixing and Remixing and DJing in a Band.*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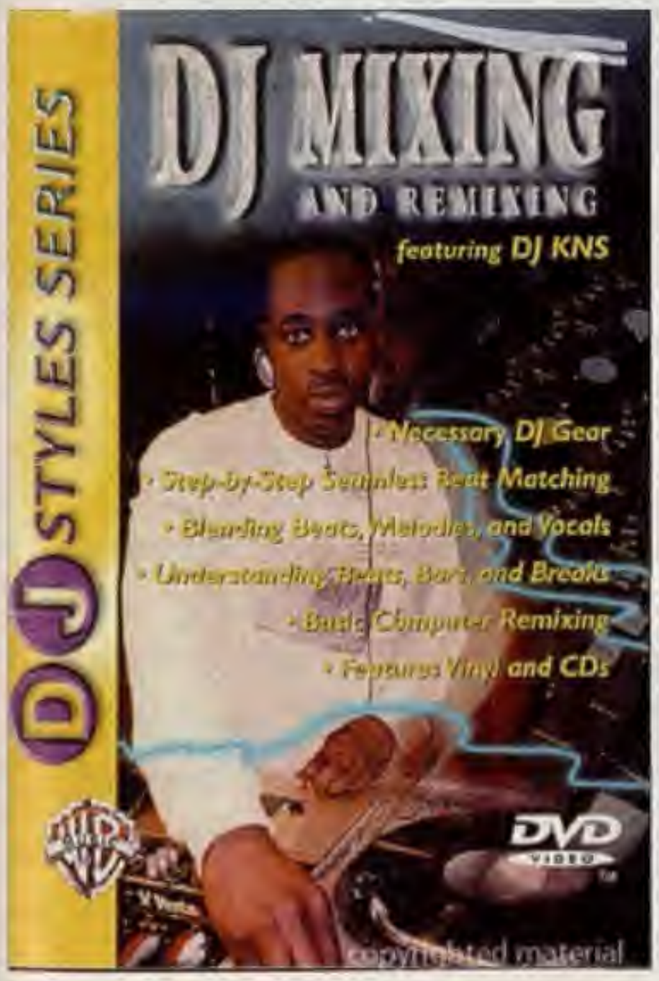
• Beat-Matching Techniques
• Basic Turntable Scratches on CDs
• New CD Techniques and Effects
• Creating Loops, Samples, and Layers
• Understanding Beats, Bars, and Breaks
copyrighted material
DVD VIDEO

While the titles are available in VHS format, the DVD versions are much more appropriate for this kind of subject matter. (Both formats have a list price of $16.98.) The menu/scene format of DVDs lends itself naturally to repeating sections—a must for anyone using these videos to seriously improve their skills.

Each production starts with the basics and progresses to more advanced techniques. The performer/narrators get the facts across clearly and with a sense of humor. Extensive overhead filming gives you a close-up view of the techniques being demonstrated.

On *DJing with CDs*, DJ Gerald Webb compares the scratching and mixing capabilities of different CD players; demonstrates beat-matching techniques; teaches basic vinyl scratches on CDs; reveals CD-only effects; and shows you how to create loops, samples, and layers. By the end, you'll have a good idea of how to get the most out of your CD players and mixer.

DJ KNS hosts both *DJ Mixing and Remixing* and *DJing in a Band.* On the first selection, he answers the question, "What is the difference between a mix and a remix?" then goes on to cover essential techniques for both. He starts with basic gear requirements, covers beat-matching and other mixing basics, then moves on to remixing methods. In a final brief section he shows how to work with loops within recording software on a computer.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• Basic Computer Remixing
• Features Vinyl and CDs
DVD VIDEO
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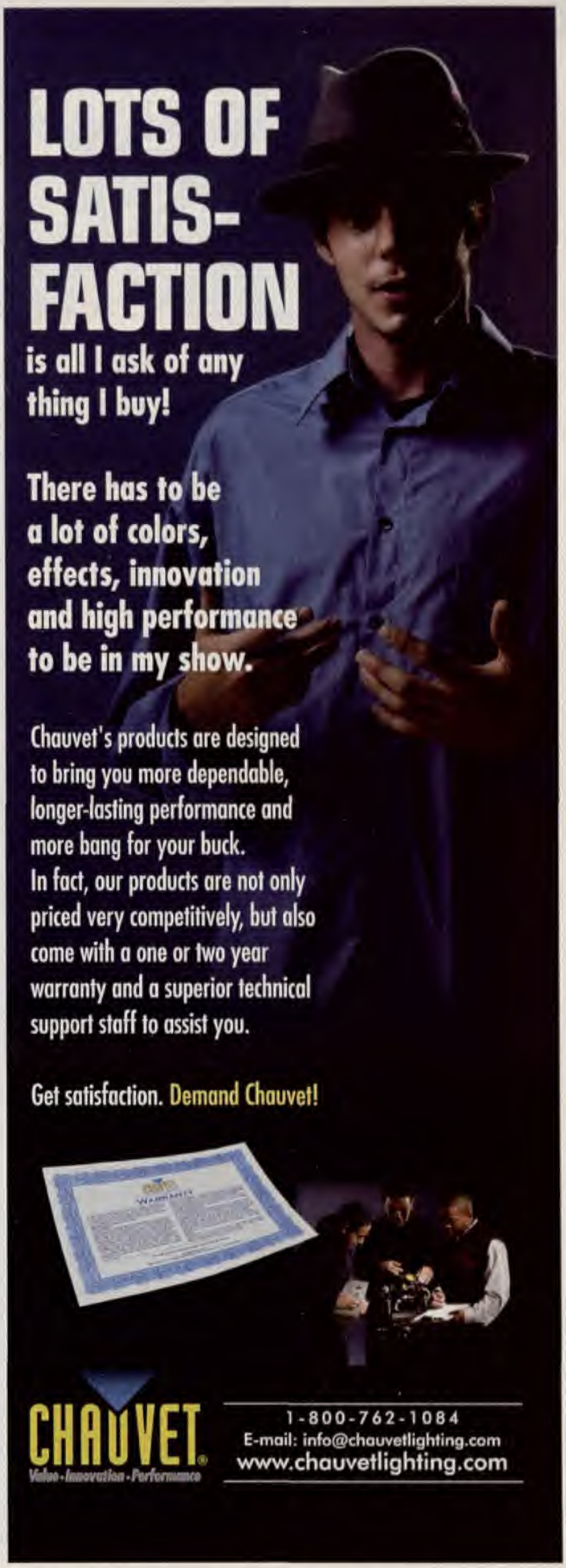
DJing in a Band provides a valuable introduction to performing with other musicians. DJ KNS demonstrates mixing techniques, putting them in the context of what's appropriate within the band format. After you see and hear him perform by himself, you then get to hear him do the same stuff with his band, Ucada. •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Entertaining the Entertainment Elite

Exclusive club quality at any kind of event? DJ Danno can book 'em!

By Dave Kreiner

Danno Metoyer, "spin master DJ and party host emcee," the founder and CEO of Elite Sound Entertainment, started spinning in the mid '80s, kicking off his career by DJing private parties and his own promotional events as DM Productions. Within a short time, he got his "big break" at the infamous Paradise 24 nightclub. From there, he moved on to spinning his infectious vibes and smooth mixes at the elite nightclubs in and around the LA and Hollywood scene during the 1990s.

While continuing as a club jock, Danno built up Elite Sound Entertainment by marketing to the private, corporate and studio sectors. For the last decade, ESE has provided topnotch DJs for an esteemed list of satisfied clients, including celebrities, high-profile event designers/planners, film and television studios (including studio audience warm-ups), and Fortune 500 companies. They have also hosted intimate weddings, bar/bat mitzvahs, birthdays, anniversaries, house parties, and more.

These days, Danno and ESE maintain a non-stop, diverse performance schedule. Building on the foundation of fabulous interactive DJs, professional sound systems and great music, the company also offers live entertainment, dancers, dance floor lighting shows & effects and party novelties, as well as newly added DVD mixed video dance events. ESE has allowed Danno to do what he loves to do—show people a good time and leave a lasting impression by creating a memorable event. Here's what we found out when we caught up with this busy entertainer.

Mobile Beat: What type of gear do you use?

DJ Danno Metoyer: An American Audio Pro Scratch 2 CD player, American Audio mixer, JBL G2's, Martin MX 1 lighting, American DJ Vertigo, hazer, etc., Sennheiser mic, and Shure wireless. I still keep my Technics 1200 turntables and a mixer in my studio. I miss the vinyl!

MB: What type of music do you see as most popular?

DM: Hip-hop without a doubt owns it. I play from Bach to 2Pac and beyond, but hip-hop rules the requests! You have to play the oldies and classics for an older crowd.

MB: What are some clubs that you have worked at?

DM: The Highlands, The Gate, Key Club, Roxbury, Glam Slam, The Mayan, The Sunset Room, and the Century Club, all in Hollywood and LA.

MB: Do you still do any club gigs?

DM: Yes, with more gigs coming up this summer. Platinum Live is an ongoing weekly gig.

MB: What about the club promotions?

DM: Platinum Live is a supper club in Studio City, California that features an exclusive live 5.1 JBL surround system, sponsored and designed by JBL...The club features seating close to the stage and dinner is available. Tuesday night is called TWISTed! which stands for "The World is So Talented." It is hosted by Joe Torry from Def Comedy Jam. Thursday is Rock and Roll night with live rock bands,

and many local big time players show up to jam. There is a DJ booth that contains house gear, but I bring in my own console. There is a 15-foot projection screen, three 60-inch screens, and five 35-inch flat screens that I use for special effects videos, music videos, sporting events, etc.

MB: Where do you see music heading right now?
DM: I see music continuing to head into a more urban hip-hop market. Hip-hop and R&B continue to be the biggest-selling music. Latin is coming up fast, with Latin house, merengue, salsa, Reggeton, etc. It's all about how the mainstream media, radio, MTV, BET, etc. affects what people want to hear at each event.

MB: Is there anyone who influenced you musically or as a businessman?
DM: I have to give credit to the PADJ (the Los Angeles chapter of the ADJA) for my business sense. The group's monthly topics have been a huge help in becoming a better businessman. As for DJ talent, I was basically self-taught. I do enjoy DJ Scribble, DJ Biz Markie, and Carl Cox on a global level. Several national turntablists have been great to listen to.

MB: Do you do many corporate events?
DM: I do a few...Around 35% are corporate, 15% are mitzvahs, and the rest are mixed events.

MB: Do you do your own marketing?
DM: Yes, a majority is word of mouth, and a few ads in some bridal magazines. I don't do any yellow page ads, and I stopped doing bridal shows. I do all the marketing for the TWISTed! show.

MB: Do you want to get into multimedia?
DM: Yes, definitely. Having a live cameraman is really cool. Special effects DVDs used as wallpaper are cool too. We will be taking Platinum Live to the Internet with live streaming video, so people can see what's happening live on our stage.

MB: Where do you see Elite Sound heading in the next five years?
DM: Heading more into live entertainment and production, where we'll still have the standards of the industry, like DJs, MCs, dancers, live bands, comedians and much more to offer the customer.

David Kreiner is the owner of The Source. Surf/shop at www.thesourceformusic.com, or call toll free at 800-775-3472.

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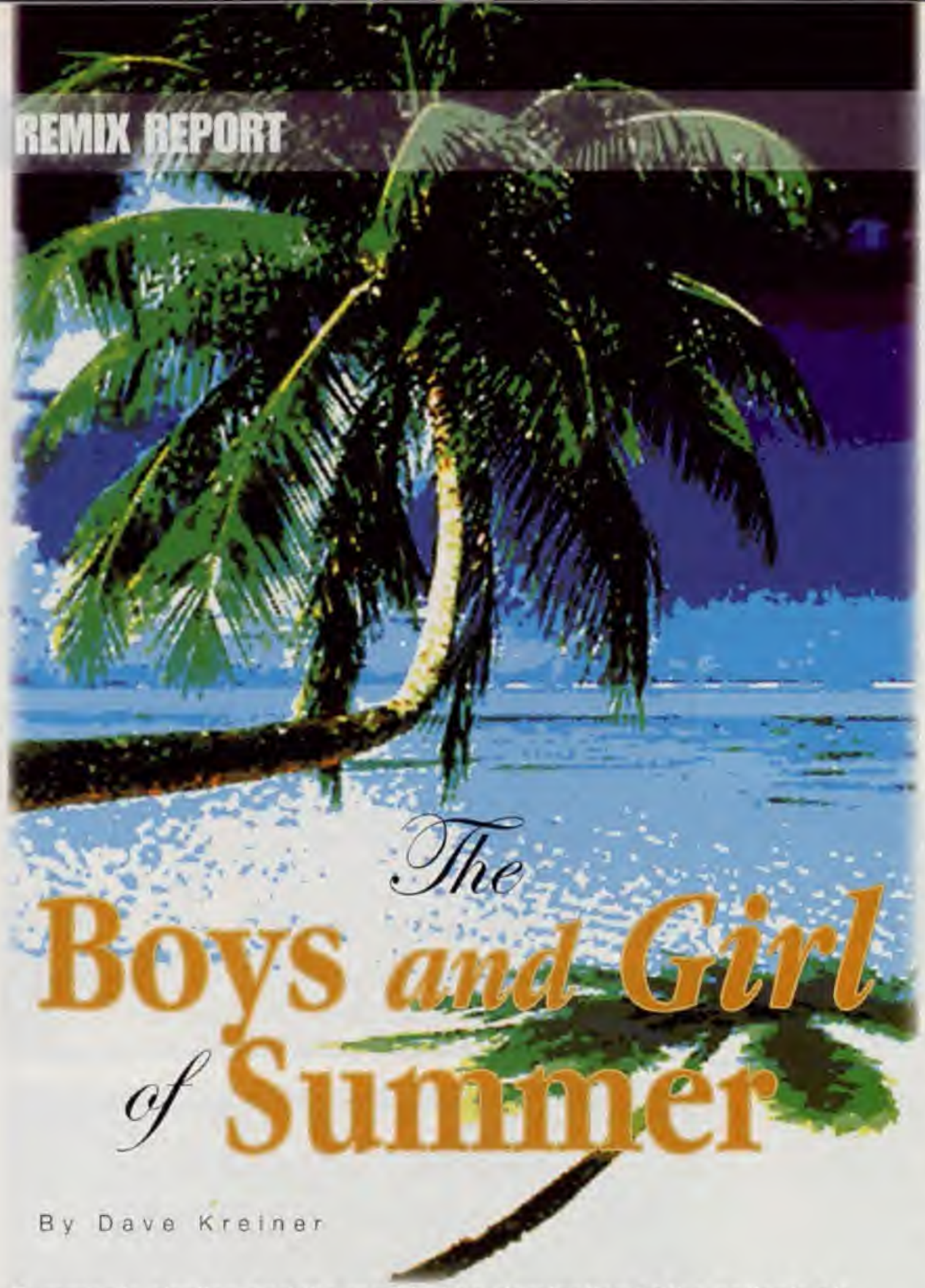

By Dave Kreiner

Summer is sizzling and the rap/hip-hop domination of the nation's airwaves shows no signs of cooling off. And to keep the sweat pouring on the dance floors, many clubs nationwide still crave high-beat music for their nightly sets. The remixes below will help satisfy all the dance mavens out there!

First up is the latest from **ULTIMIX**, issue **96**. Justin Timberlake gets the set started with "Cry Me a River" at 128 BPM. This super-clean remix is very easy to program, with a more Euro/pop feel that uses the Johnny Fiasco club mix as a basis. Rock group Good Charlotte gets a facelift on a remix of "Lifestyles of the Rich & Famous" (106/212 BPM). The intro is in half time to make it easier to mix but then goes back to the original radio speed. Elton John's huge '70's hit, "Your Song," gets a major house reworking at 136 BPM. Its basis is the Almighty mix. This one will work for all age groups and will be usable all summer. Jennifer Lopez also gets a nice house treatment on "Jenny from the Block" at 130 BPM. The vocals seem rushed on this pumped up remix but it will work for late-night sets. DJ Sammy, with "Boys of Summer" (140 BPM) gets a rhythmic remix using the Green Court mix for new intro beats. This remix is a more synth-based version and has a half-speed drumbeat on the chorus. Celine Dion's "I Drove All Night" is next, at 137 BPM, with the Hex Hector mix as a basis for the remix. "When the Money's Gone," by Cher (133 BPM) follows. This remake of the Bruce Roberts song from a few years back uses the Manny Lehman version for the basis of the remix. Alternative lifestyle girl duo T.A.T.U. with "All the Things She Said," comes in two flavors. Part 1 is at a sultry 90 BPM and Part 2 is at a Euro-pop-ish 127 BPM. Beyonce's little sister Solange gets a shot at pop stardom with "Feelin' You" at 130 BPM. Using the Calderone mix as a basis, a very strong bass line and house beat push the mix to the top. Closing out the set is Ruth Fara with a house remix of Phil Collin's "Against All Odds" (134 BPM). This late-night-friendly reworking is courtesy of the Oh Music Team's George Calle and Ricky Crespo.

Next, we have **HOT TRACKS 22-1**. The first track on the set is DJ Tator Tot's killer "2002 in Review Megamix" at 118-140 BPM, clocking in at 16:45. This high-energy dance medley, featuring mostly female vocal hits, is great for late-night sets. With this expert, non-stop megamix, you'll sound like a god playing a killer set!

After the megamix comes "Something Going On" by Bomfunk MC's, featuring Jessica Folcker (119.4 BPM). Along with sampled vocals, it features a fun, funky, big synth bass beat. The chorus remakes Frida's (of ABBA fame) solo '80s hit "I Know There's Something Going On," with Bomfunk raps underneath. Keeping the tempo up is a huge R&B radio smash from Nivea (with Jagged Edge): "Don't Mess With My Man," at a housed-up 122 BPM. This mix totally works and will fit with all your high-beat sets. Justin Timberlake's "Cry Me A River" (129.7 BPM) follows. Several versions of this song are available, but this mix is done quite nicely. The big drumbeats push it over the top. Latin pop sensation Soluna keeps the beats moving with "Monday Mi Amor" at a crispy 131.6 BPM. This sugary pop song is mostly for late-night play. I'm not a fan of Christina Aguilera's ballads but here is a 132-BPM house version of "Beautiful" that makes this song really usable and easier to program. Closing out the set is DJ Sammy's "Boys of Summer" at a blazing 145 BPM! This remix is only for the hardcore dancers on your dance floor and is only going to work very late at night. This is a smoking version of the famous Don Henley song. This remix is going to keep the

dance floor packed all summer long!

On the R&B/hip-hop tip is **STREET TRACKS 67**. Starting off the set is Jennifer Lopez, with LL Cool J on "All I Have" at a sultry 83 BPM. The chorus is a remake of the classic track by Deborah Laws and Ronnie Laws. LL's raps are very smooth and match the down-tempo feel of this remix. DF Dub follows with "Country Girl" (87.5 BPM), a rap about, you guessed it, country girls who do everything country style including listening to Kenny Chesney. Up next, with a killer remix of "Hell Yeah!" (88.2 BPM) is Ginuwine, featuring Baby. This remix kicks butt and will get your crowd rockin'. One of the biggest hits of early 2003 has been 50 Cent with "In Da Club" at 90 BPM. This version is stripped down, with the rap way up in the mix, propelled by a pumpin' drum track. It's a must-have remix of this gigantic hit that is sure to last all summer long. Next up is Missy Elliot, featuring Ludacris, with "Gossip Folks" (130 BPM). This remix is from DJ Wicked and is a sweet booty mix of this huge radio hit. This is the best mix on the set and will make your late night dancers go off! The "Double Dutch" vocal samples are fun and very usable and the "Billie Jean" piano riff is sweet. Finishing off the set is "Superman" from Eminem at 130 BPM. This Kryptonite remix from Internet remixer DJ Sab is super sweet and will make this song more functional. The beat is doubled up so it has a sort of electro/booty feel to it. Play it if you need to challenge your dance floor.

We still get tons of requests for house music in a world that is dominated by hip-hop radio hits. Hot Tracks came to the rescue with their spur remix service called **XL** and the latest issue is **8**. The XL series features import, house, and hard house remixes on one affordable set. Many of these songs will be on the radio five to six months from now, so you will look sharp playing these for your more progressive crowd. The set features "Drifting Away" by Lange, featuring Skye at 135.9 BPM; club favorites Warp Brothers with "Blast the Speakers" (138.1 BPM); DJ Shah with "High" at 140 BPM; "Operation Blade" from Public Domain (140 BPM); Madalyne with "Beautiful Child" at 140 BPM, and finally Infernal with "Muzaik" at 135 BPM. •

All the remixes above are available from The Source DJ. Call 800-775-3472 or surf/shop at www.thesourceformusic.com.

ULTIMIX 96		
Against All Odds (CD Bonus)	RUTH FARA	134
Lifestyles of the Rich & Famous	GOOD CHARLOTTE	106
Your Song	ELTON JOHN	136
Jenny from the Block (Club Mix)	JENNIFER LOPEZ	130
Boys of Summer	DJ SAMMY	140
I Drove All Night	CELINE DION	137
When the Money's Gone	CHER	133
Cry Me a River	JUSTIN TIMBERLAKE	128
All the Things She Said (Pt. 1)	T.A.T.U.	90
All the Things She Said (Pt. 2)	T.A.T.U.	127
Feelin' You (Club Mix - CD Bonus)	SOLANGE	130
HOT TRACKS 22-1		
2002 in Review Megamix	DJ TATOR TOT	118-140
Something Going On	BOMFUNK MC'S feat. JESSICA FOLCKER	119.4
Don't Mess With My Man	NIVEA feat. JAGGED EDGE	122
Cry Me a River	JUSTIN TIMBERLAKE	129.7
Monday Mi Amor	SOLUNA	131.6
Beautiful	CHRISTINA AGUILERA	132
Boys of Summer	DJ SAMMY	145
STREET TRACKS 67		
All I Have	JENNIFER LOPEZ feat. LL COOL J	83
Hell Yeah!	GINUWINE feat. BABY	88.2
In Da Club	50 CENT	90
Gossip Folks (DJ Wicked Remix)	MISSY ELLIOT feat. LUDACRIS	130
Superman (DJ Sab Kryptonite Remix) (Explicit)	EMINEM	130
Country Girl(CD Bonus) (Listen for content)	DF DUB	87.5
XL 8		
Drifting Away	LANGE feat. SKYE	135.9
Blast the Speakers	WARP BROTHERS	138.1
High	DJ SHAH	140
Operation Blade	PUBLIC DOMAIN	140
Beautiful Child	MADALYNE	140
Muzaik	INFERNAL	135

Slow Song Requests:

A Constant in a Fast-Changing World

Tender, down-tempo tunes are never out of style for working some romantic party magic

By Jay Maxwell

Twenty years ago I was still amazed at the ease of using an electric typewriter versus a manual model. Now, anyone whose first album purchased was by Britney Spears has no idea what a typewriter is, let alone the concept of not being able to connect with the entire world through the Internet. For this article alone, I will use Microsoft Word to type and revise it, an Excel spreadsheet to sort the song list, and e-mail to send it to Mobile Beat.

Time Keeps on Slippin' into the Future

The older I get, the more thankful I am that technological change hasn't been slow in the equipment and media that we use. When I first started as a DJ, I packed several crates of LPs and 45s, along with speakers, amp, console, and two turntables all into a 1980 Mazda RX7. This pseudo-magic trick with gear and vinyl became part of the show afterwards at many events. People could not believe that so much could fit into such a small car. I only thought I was taking a lot of music to the events. With CDs, we can carry a far greater variety of music than was ever imaginable with vinyl. (Ironically, now that we have smaller systems we drive vans to our events.)

A lot has changed since I first started DJing over twenty years ago. But the frequency at which people ask for slow songs hasn't changed. This is in contrast with almost everything else in our profession. In a world where everything seems to be changing at such a fast pace, it is comforting to know that sometimes "slow" is just the ticket.

Give the People What They Want

The songs that my DJs play are always generated from guests' requests. We take these requests in two ways. Prior to any function we send out a booklet that contains over 1,500 songs, divided into categories. Roughly one third of all the songs in the booklet are slow songs. Of course, the majority of the songs played at almost any event will be fast songs, but a fair sampling of the slower stuff is also a key ingredient to a successful party. Clients are usually the only ones to get to choose music selections prior to the event. If a song isn't listed in the booklet, they have the option of writing it in. We then make every effort to ensure we have those songs with us at the party.

We also take requests at the event itself. It only seems fair that the guests, as well as the hosts, get a chance to make selections. People will simply tell us what songs they want or they'll look through the booklet just like the client did. If we have several hundred partiers (like at a school dance) we may have them write their requests on a pad of paper.

In the Mood

Over the last twenty years, I have noticed a unique phenomenon that has remained constant. While people usually request a specific song by title, they will often simply ask for a "slow song." What makes this unique is that it is extremely rare that anyone will ask for a "fast song" as a general request. This is especially true at youth dances. If you look at the twenty to thirty pages of scribbled requests at the end of the night, the vast majority will represent the latest dance, urban, and pop songs from the radio. However, you will also see written on almost every page, "slow," "a slow song next," or "Anything—as long as it's a slow song."

Why is the unspecified "slow song" such a popular request? One answer is that a lot of guys are probably just like me—they love music but are rather awkward dancers (I have little or no rhythm, according to my wife). But, put on a slow song and even the most awkward guy will venture to the dance floor. Another obvious possibility is that a slow song lends itself to two people actually being able to touch each other while dancing. After all, a slow song is typically a romantic tune, a song about love and relationships. Consider the fact that the same teenage boy who will ask for the heaviest rap or metal song will also ask for "any slow song" so he can ask a girl to dance with him. Call it romance or just hormones—it's one of the most powerful reasons to ask for a slow song.

It Takes Two

As a general rule, I always play two slow songs in a row. The problem with playing only one slow song is that many people will only make it to the dance floor during the last minute of the song and will just be getting into the groove when the song is over. Playing more than two slow songs back to back, however, will tend to bring down the mood of the party. So, unless the situation calls for it, play exactly two slow songs together. The next time you want to see how fast you can pack the dance floor with couples that want to get close to each other, look no further than this issue's list. If you have a request to play a slow song, "any slow song," the most-requested ones are right here at your fingertips. •

	SONG TITLE	ARTIST	YEAR
1	WONDERFUL TONIGHT	ERIC CLAPTON	78
2	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	67
3	(SITTIN' ON) THE DOCK OF THE BAY	OTIS REDDING	68
4	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	66
5	LET'S GET IT ON	MARVIN GAYE	73
6	I HOPE YOU DANCE	LEE ANN WOMACK	00
7	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	62
8	SEXUAL HEALING	MARVIN GAYE	82
9	UNCHAINED MELODY	RIGHTEOUS BROTHERS	65
10	UNFORGETTABLE	NATALIE/NAT KING COLE	91
11	CRAZY	PATSY CLINE	61
12	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS	91
13	BECAUSE YOU LOVED ME	CELINE DION	96
14	HAVE I TOLD YOU LATELY	VAN MORRISON	89
15	THE WAY YOU LOOK TONIGHT	FRANK SINATRA	64
16	BREATHE	FAITH HILL	99
17	IN YOUR EYES	PETER GABRIEL	86
18	UNFORGETTABLE	NAT KING COLE	51
19	TO MAKE YOU FEEL MY LOVE	GARTH BROOKS	98
20	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS	95
21	AT LAST	ETTA JAMES	60
22	I COULD NOT ASK FOR MORE	EDWIN MCCAIN	99
23	AMAZED	LONESTAR	99
24	YOU ARE SO BEAUTIFUL	JOE COCKER	75
25	I DON'T WANT TO MISS A THING	AEROSMITH	98
26	LET'S STAY TOGETHER	AL GREEN	72
27	YOU'RE THE INSPIRATION	CHICAGO	85
28	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS	65
29	MY WAY	FRANK SINATRA	69
30	FROM THIS MOMENT ON	TWAIN-WHITE	98
31	HERE AND NOW	LUTHER VANDROSS	90
32	IT'S YOUR LOVE	MCGRAW-HILL	97
33	LADY IN RED	CHRIS DEBURGH	87
34	VALENTINE	MARTINA McBRIDE	97
35	YOU'RE STILL THE ONE	SHANIA TWAIN	98

Top 100 Slow Songs

Top 100

Slow Songs

	SONG TITLE	ARTIST	YEAR
36	ANGEL EYES	JEFF HEALEY	89
37	HAVE I TOLD YOU LATELY	ROD STEWART	93
38	I SWEAR	ALL-4-ONE	94
39	I'LL BE	EDWIN MCCAIN	97
40	THREE TIMES A LADY	COMMODORES	78
41	ALL MY LIFE	K-CI & JO JO	98
42	ALWAYS ON MY MIND	WILLIE NELSON	82
43	CRAZY FOR YOU	MADONNA	85
44	EVERY ROSE HAS ITS THORN	POISON	88
45	I CROSS MY HEART	GEORGE STRAIT	92
46	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	92
47	DESPERADO	EAGLES	73
48	HOW DO I LIVE	LEANN RIMES	97
49	LOVE ME TENDER	ELVIS PRESLEY	56
50	POWER OF LOVE	CELINE DION	94
51	THIS I PROMISE YOU	N-SYNC	00
52	FIRST TIME EVER I SAW YOUR FACE	ROBERTA FLACK	72
53	GROOVY KIND OF LOVE	PHIL COLLINS	88
54	I KNEW I LOVED YOU	SAVAGE GARDEN	99
55	IN THE STILL OF THE NITE	FIVE SATINS	56
56	THE WAY YOU LOOK TONIGHT	TONY BENNETT	97
57	COULD I HAVE THIS DANCE	ANNE MURRAY	80
58	CRAZY LOVE	VAN MORRISON	70
59	FAITHFULLY	JOURNEY	83
60	I FINALLY FOUND SOMEONE	ADAMS-STREISAND	96
61	I ONLY HAVE EYES FOR YOU	FLAMINGOS	59
62	JUST MY IMAGINATION	TEMPTATIONS	71
63	JUST TO HEAR YOU SAY YOU LOVE ME	MCGRAW-HILL	98
64	LOVE IS HERE TO STAY	HARRY CONNICK	89
65	MIDNIGHT TRAIN TO GEORGIA	GLADYS KNIGHT	73
66	OPEN ARMS	JOURNEY	82
67	SHE'S GOT A WAY	BILLY JOEL	81
68	SOMETHING IN THE WAY	JAMES TAYLOR	76
69	TAKE MY BREATH AWAY	BERLIN	86
70	WIND BENEATH MY WINGS	BETTE MIDLER	89
71	YOUR LOVE AMAZES ME	JOHN BERRY	94
72	BEST OF MY LOVE	EAGLES	75
73	I DO (CHERISH YOU)	98 DEGREES	99
74	MORE THAN WORDS	EXTREME	91
75	ALWAYS AND FOREVER	LUTHER VANDROSS	94
76	ANGEL OF MINE	MONICA	98
77	ARE YOU LONESOME TONIGHT	ELVIS PRESLEY	60
78	EARTH ANGEL	PENGUINS	55
79	GOD MUST HAVE SPENT A LITTLE MORE	N-SYNC	98
80	KEEPER OF THE STARS	TRACY BYRD	95
81	YOU'VE GOT A FRIEND	JAMES TAYLOR	71
82	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN	94
83	THE DANCE	GARTH BROOKS	89
84	KISS FROM A ROSE	SEAL	95
85	MOON RIVER	ANDY WILLIAMS	61
86	MY BEST FRIEND	TIM MCGRAW	99
87	MY HEART WILL GO ON	CELINE DION	98
88	ONLY YOU	PLATTERS	55
89	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	92
90	SHAMELESS	GARTH BROOKS	91
91	TRULY MADLY DEEPLY	SAVAGE GARDEN	97
92	FRIENDS	MICHAEL W. SMITH	82
93	IF TOMORROW NEVER COMES	GARTH BROOKS	89
94	JUST THE WAY YOU ARE	BILLY JOEL	78
95	KILLING ME SOFTLY	ROBERTA FLACK	73
96	YOU SEND ME	SAM COOKE	57
97	I WILL BE HERE	STEVEN CURTIS CHAPMAN	90
98	INTO THE MYSTIC	VAN MORRISON	70
99	LOVE WILL KEEP US ALIVE	EAGLES	95
100	TIME IN A BOTTLE	JIM CROCE	73

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MUSIC NEWS

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Tropicalia!

By Fred Sebastian

Like a kid owning the candy store, being a DJ opens the door to an endless variety of musical flavors and tastes. Caution here is certainly in order. More than just a few well-intentioned folks have eaten away their profits chasing that next rush of aural excitement. Outstanding ear candy comes in more flavors and shapes than one can imagine. And what better flavors to sample as the sun shines brightly than the sweetness of tropical hits and just plain tasty summer tunes?

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BEST OF LATIN JAZZ Vol.1

Ran Kan Kan ..... TITO PUENTE
Mais Que Nada.....SERGIO MENDES
Watermelon Man .....MONGO SANTAMARIA
Cantaloupe Island .....
.....PUCHO & THE LATIN SOUL BROTHERS
Ponteio ..... ASTRUD GILBERTO
Vera Cruz .....STANLEY TURRENTINE
Aguas De Marco.....STAN GETZ
Bien Sabroso.....PONCHO SANCHEZ
Ode To Cachao..... TITO PUENTE
Yatra-Ta ..... TANIA MARIA
Samba De Sausalito.....SANTANA
Little Train ..... GEORGE BENSON
..... AND MORE...

BEST OF LATIN JAZZ Vol.2

Mas Que Nada ..... TAMBA TRIO
Soul Bossa Nova (Orig. Mix) QUINCY JONES
Take Five..... TITO PUENTE
Euzinha..... TANIA MARIA
Up From The Sea It Arose And Ate Rio In One
Swift Bite ..... GEORGE DUKE
Brazillian Tapestry ..... ASTRUD GILBERTO
Mambo Mindoro.....CAL TJADER
Sonando .....PONCHO SANCHEZ
Xibaba (She-Ba-Ba).....AIRTO MOREIRA
Bossa .....GRANT GREEN
Got Myself A Good Man.....
.....PUCHO & LATIN SOUL BROTHERS
Senor Blues..... JUDY ROBERTS
Ipanema Sol .....LEE RITENOUR
The Girl From Ipanema.....CAFE BRAZIL
Bossa Antigua ..... PAUL DESMOND
..... AND MORE...

The following compilation could just as well have been named Dance Party of the Year instead of ***SUMMER DANCE PARTY***. Virtually every track on this CD topped the charts and finds a place on the list of huge dance hits of the nineties. Filling dance floors globally, these hits are not ones you want to do without.

Gloria Estefan - Miami Hit Mix (Megamix):
Dr. Beat / Conga / Rhythm Is Gonna Get You / 1-2-3 / Get On Your Feet .....
..... GLORIA ESTEFAN
Boom Boom Boom (UK Radio Edit).....
..... OUTHERE BROTHERS

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Whomp There It Is ..... CLOCK
Right In The Night..... JAM & SPOON
Humping Around ..... BOBBY BROWN
Scatman ..... SCATMAN JOHN
Be My Lover (Radio Edit) ..... LA BOUCHE
Rhythm Of The Night (Rapino Bros Radio Ver) ..... CORONA
Another Night ..... REAL McCOY
It's My Life ..... DR. ALBAN
What Is Love..... HADDAWAY
Rhythm Is A Dancer ..... SNAP
Could It Be Magic..... TAKE THAT
Guaglione ..... PEREZ PRADO
Tequila ..... CHAMPS
Lambada ..... LAMBADA
Hot Hot Hot ..... ARROW
Baby Come Back ..... PATO BANTON
Baby I Love Your Way ..... BIG MOUNTAIN
Sweat (A La La La La Song) ..... INNER CIRCLE
Cotton Eyed Joe..... REDNEX
Summertime..... JAZZY JEFF

The Party Animal series of compilations has long been a top-selling favorite of DJs. Looking at the line-up there's no wondering why. The two-CD set ***ULTIMATE SUMMER PARTY ANIMAL*** is packed with huge summer, reggae, and dance hits and favorites of the nineties. Great energy—great party!

Where Do You Go..... NO MERCY
Encore Un Fois ..... SASH!
Macarena..... LOS DEL RIO
Just A Little Bit ..... GINA G
Whoomph! (There It Is) ..... CLOCK
Right In The Night..... JAM & SPOON
Sight For Sore Eyes ..... M PEOPLE
Corona Megamix (Radio Version): Rhythm Of The Night / Baby Baby / Try Me Out / I Don't Wanna Be A Star ..... CORONA
U Sure Do ..... STRIKE
What Is Love ..... HADDAWAY
It's My Life ..... DR. ALBAN
Rhythm Is A Dancer ..... SNAP
Another Night ..... REAL McCOY
Children ..... ROBERT MILES
Keep On Jumpin' ..... LISA MARIE EXPERIENCE
Show Me Love..... ROBIN S
Don't You Want Me..... FELIX
U Can't Touch This ..... MC HAMMER
Now That We Found Love ..... HEAVY D & THE BOYZ
Let's Get Ready To Rhumble.... PJ & DUNCAN
It's Alright..... EAST 17
Boombastic ..... SHAGGY
Tease Me ..... CHAKA DEMUS & PLIERS
Mysterious Girl ..... PETER ANDRE
Sweets For My Sweet ..... CJ LEWIS
Compliments On Your Kiss ..... RED DRAGON
I Like To Move It ..... REEL 2 REAL
Sweat (A La La La La Long) .... INNER CIRCLE
Shine ..... ASWAD
Oh Carolina ..... SHAGGY
Dancing On The Floor ..... THIRD WORLD
Mr. Loverman..... SHABBA RANKS
Boom Shak-A-Lak..... APACHE INDIAN
Shy Guy..... DIANA KING
I Can See Clearly Now ..... JIMMY CLIFF
Baby I Love Your Way ..... BIG MOUNTAIN
Take A Chance On Me ..... ERASURE
Miami Sound Machine Megamix ..... GLORIA ESTEFAN
La Bamba ..... LOS LOBOS
Bamboleo ..... GYPSY KINGS
Swamp Thing ..... THE GRID
Guaglione ..... PEREZ PRADO

The peaceful joy of lazy summer days is refueling time in preparation for the excitement of the nightlife. You've surely heard of those who say they need a vacation after all the energy they spent on vacation. ***CARIBBEAN UNCOVERED*** is a double-CD of delicious island flavor. The play list ranges from reggae classics to dancehall reggae with a few sweet diversions along the way. A great urban reggae compilation.

Life ..... LUCIANO
Who Am I ..... BEENIE MAN
Tease Me ..... CHAKA DEMUS & PLIERS
Oh Carolina..... SHAGGY
Double Barrel..... DAVE & ANSELL COLLINS
Night Nurse ..... GREGORY ISAACS
Good Thing Going (We've Got A Good Thing Going)..... SUGAR MINOTT
Monkey Man..... THE MAYTALS
Police And Thieves..... JUNIOR MURVIN
Under My Sensi ..... BARRINGTON LEVY
Ganja Smuggling..... EEK-A-MOUSE
Trench Town Rock ..... BOB MARLEY & WAILERS

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Hard Ground..... SIZZLA
Skylarking.....HORACE ANDY
Living On The Frontline ..... EDDY GRANT
No No No (World A Respect '94Mix).....
DAWN PENN w/ KEN BOOTHE, DENNIS BROWN & BOUNTY KILLER
Return Of Django,.....THE UPSETTERS
Another One Bites The Dust.....
.....CLINT EASTWOOD & GENERAL SAINT
Montego Bay .....
..... FREDDIE NOTES & THE RUDIES
Kingston Town..... LORD CREATOR
Small Axe ..... BOB MARLEY & WAILERS
My Jamaican Guy..... GRACE JONES
Sunday Shining ..... FINLEY QUAYE
Watermelon Man ..... MONGO SANTAMARIA
Cuba ..... GIBSON BROTHERS
You Sexy Thing..... HOT CHOCOLATE
Stayin' Alive.....
..... N-TRANCE w/ RICARDO DA FORCE
That Girl..... MAXI PRIEST w/ SHAGGY
Mr. Loverman .....SHABBA RANKS
Here Comes The Hotstepper ..... INI KAMOZE
I Like To Move It .....
.....REEL 2 REAL w/ MAD STUNTMAN
Boops (Here To Go).....
..... SLY & ROBBIE w/ SHINEHEAD
Now That We've Found Love..THIRD WORLD
Walking On Sunshine ..... EDDY GRANT
Hot Hot Hot ..... ARROW
Soul Limbo .....BOOKER T & THE MG's
Here I Come ..... BARRINGTON LEVY
Shelly-Ann .....RED RAT
Boombastic ..... SHAGGY

Uptown Top Ranking ..... ALTHIA & DONNA
Let Your Yeah Be Yeah .....THE PIONEERS
I'm In The Mood For Love .....LORD TANAMO
O.O.7. (Shanty Town) .....DESMOND DEKKER
Guns Of Navarone.....SKATALITES
Liquidator ..... HARRY J. ALLSTARS

The Summer of Love (1968) has gone down in history as a time that changed a generation. The boundaries of love were expanded, awareness was raised, and unity was increased. In honor of such grand idealism, here's ***SUMMER OF LOVE***. It's a groovy compilation that goes right to the heart of classic rock and a summer worth remembering, while reminding us all that when enough voices speak as one, they can change the world.

California Dreaming.....
.....THE MAMAS & THE PAPAS
Mr. Tambourine Man ..... THE BYRDS
Happy Together..... THE TURTLES
Daydream ..... LOVIN' SPOONFUL
Albatross ..... FLEETWOOD MAC
San Francisco (Wear Some Flowers In Your Hair) ..... SCOTT MCKENZIE
Let's Go To San Francisco .....
..... FLOWERPOT MEN
Green Tambourine ..... LEMON PIPERS
Eve Of Destruction .....BARRY MCGUIRE
Ruby Tuesday .....MELANIE
Summer In The City..... LOVIN' SPOONFUL
Monday Monday . THE MAMAS & THE PAPAS
She'd Rather Be With Me.....THE TURTLES
Venus..... SHOCKING BLUE

Oh Happy Day..... EDWIN HAWKINS
Eight Miles High ..... THE BYRDS
Sunshine Of Your Love.....CREAM
Something In The Air.....
.....THUNDERCLAP NEWMAN
Delta Lady ..... JOE COCKER
Woodstock .....
..... MATTHEWS SOUTHERN COMFORT

Another form of music came out of the sixties' melting pot in New York City. Boogaloo music was first introduced (or at least referred to) in mainstream America by Ricky Ricardo on I Love Lucy. As Ricky put it, "It's the biggest dance craze of the day—everybody's doin' it." The first huge crossover radio hit was "The Watusi." Not unlike the Twist craze, it was like surf, shag, and beach music meeting salsa. The CD compilation titled ***LATIN 60'S BOO-GALOO*** will bring a fresh tropic 'n' roll sound to any summer party.

Backlash .....FREDDIE HUBBARD
Jose Outside .....MONGO SANTAMARIA
His Groove..... EDDIE CANO & NINO TEMPO
Brother John Henry .....FREEDOM SOUNDS
Light And Sweet.....WILLIE ROSARIO
Devilette..... DAVE PIKE
The Honeydripper.....HERBIE MANN
Hip-Hug-Her .....MONGO SANTAMARIA
Bloodshot.....HUBERT LAWS
Watusi Boogaloo .....WILLIE ROSARIO
Ghetto Funk..... IKE TURNER
King Kong..... EDDIE CANO & NINO TEMPO
Are You Sure.....FREEDOM SOUNDS

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Emergency Preparedness

DJs need to wake up to safety issues

By Kevin S. Myers

When asked to define their roles as DJs, many of my peers replied with answers such as "To control the tempo of the crowd," "To be the master of ceremonies," and "To play music that the crowd wants to dance to." I thought these were good answers. The wake-up call for me came in February 2003, and changed my perspective forever.

Tragedies Reveal Safety Concerns

On the evening of February 17, 2003, approximately 1,500 people had packed the second floor of the Epitome Night Club on Chicago's South Side. A fight had been broken up by security, who used a chemical agent to subdue those involved. As the crowd started to flee the obnoxious fumes of the pepper spray, they were forced to retreat down a narrow and steep flight of stairs at the front of the club, even though there were other exits to the rear of the structure that were more accessible and would have provided better means of escape. Those exits were blocked. Some of those trying to flee apparently tripped or fell in the stairwell causing a human avalanche. Bodies piled up behind double glass exit doors that were apparently jammed shut by the crush of human bodies pressing against them. Patrons were quoted as saying only one door was open to prevent people from sneaking in without paying.

Just three nights later, at a club called The Station in West Warwick, Rhode Island, heavy metal enthusiasts had gathered to hear the legendary '80s hair band Great White. A pyrotechnics display sparked a fire that destroyed the club and took 99 lives in less than 5 minutes. At the time, the crowd thought the fire was part of the show. Flammable packing foam, used instead of fire-resistant sound insulation foam lined the roof of the stage area. It quickly ignited and produced a thick, black toxic smoke that overcame those that were engulfed in it. An exit close to the stage was reportedly blocked by security, which prevented some of the patrons from a safe exit.

Stop and Look Around

What could you have done to prevent either of these tragedies? Would you have recognized the hazard of the narrow, steep stairs in Chicago? Would you have recognized the danger in the packing foam in Rhode Island? Would you have noticed exit doors chained shut or blocked in either of these locations? The answer is probably not. It is tragic that

such incidents have to occur to turn attention to safety. An even greater tragedy would be to continue to ignore the hazards.

What do you look for when you enter a facility for the first time? Many look for what they need to do their work, seeking out the electrical outlets, a good location to set up, and how close the setup is to the head table. Do you also take the time to locate the fire alarm pull stations? What about the closest fire extinguishers? Do you look at the occupancy permit of a given room or hall? We can no longer rely on showing up, playing music, and going home. We all share responsibility in the safety of our clients and their guests, whether we work as mobile entertainers or club jocks. The general health and safety of our clients and guests are paramount.

So, what exactly should we be looking for? For starters, it is important to know where every exit is located. Make sure that they are all accessible from the inside and nothing is blocking the smooth opening of the doors from the outside. Inform the guests where the exits are located.

Next, we move to the fire protection and detection system. Are there sprinklers? What about detectors? Are they heat activated or smoke activated? Where are the pull stations located? Does the system relay to an off-site alarm-monitoring center, or must you rely on an audible alarm that may not be heard over your music?

Do you know where the closest telephone is, in the event of a medical or fire emergency? Do you know what number to call? (Believe it or not, 911 is still not available in all areas.) Training in basic first aid and CPR is something that you can do to be proactive instead of reactive. Someone has to take care of a patient until EMS arrives. Take the initiative to contact your local fire department for assistance in locating training for first aid and CPR, or call your local American Heart Association or Red Cross Office.

Be aware of guests with special needs. Being confined to a wheelchair or on crutches, or having impaired vision can severely decrease someone's ability to deal with an emergency. Knowing where these guests are seated and what their needs are, in advance, may help save their lives.

Appreciating Safety Equals Good Customer Service

Whether it is your first trip to an establishment or a return visit, it is important to know these things. Can you meet your clients at the venue for the pre-event consultation? I suggest making a schematic drawing of each venue at which you play for pre-planning and reference purposes. Checking the occupancy permit and asking the client how many guests they expect is a great way to avoid any potential problems before it is too late.

In this business we are always seeking an edge. A sure-fire way to improve your worth to your client is by letting them know that you are looking out for their safety, as well as the safety of their guests. I believe that by doing that, you are effectively taking professionalism to the next level. Be familiar with your surroundings. When the time comes and the emergency is looming, you have the opportunity and ability to change the outcome for the better. Remember, your gear is replaceable. Your life and the lives of your customers and their guests are not. When faced with the peril of fire or other emergency, get out and stay out. There is no gear or equipment that is worth your life. Treat all alarms as real until proven otherwise by the fire department or other authority. •

Kevin Myers has owned Central Ohio Mobile DJ since 1985. He is a firefighter with the Monroe Township Fire Department in Johnstown, Ohio and will graduate this summer with a degree in Fire Science and EMS from Columbus State College, where he is also a Clinical Instructor in the Fire Science and EMS Program.

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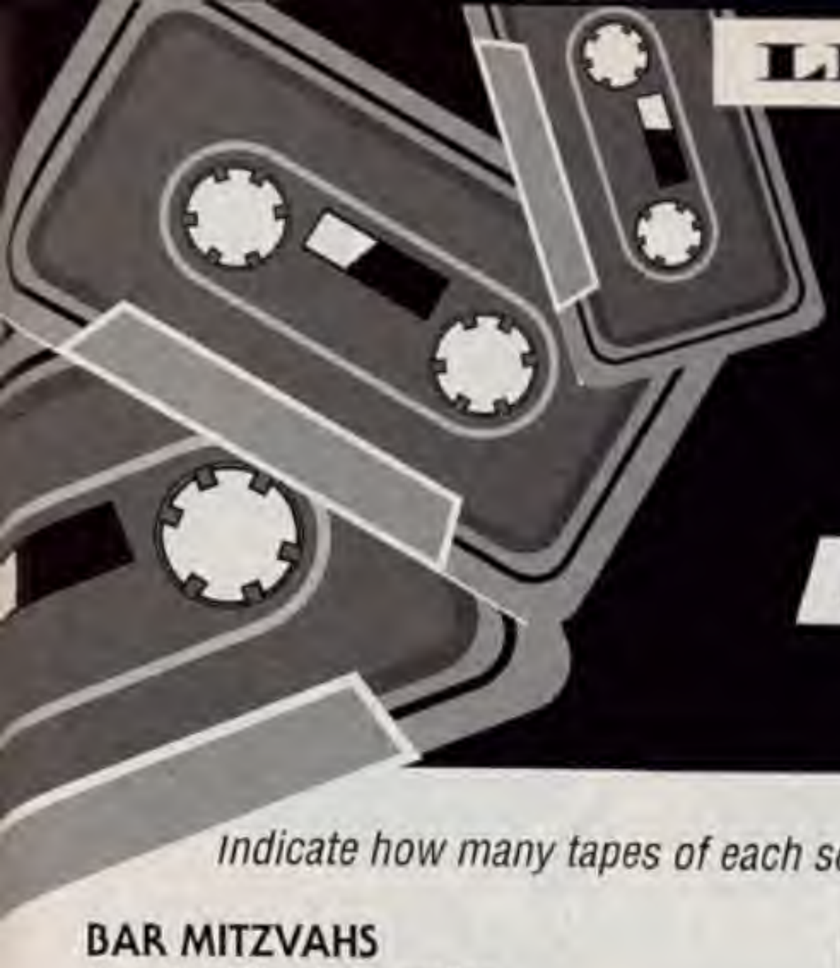

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- Computer Hardware and Software Reviews
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Harmony Microphone is a technological wonder tool for KJs and singers

Karaoke
Anytime, Anywhere

By R.A. Lindquist

The Harmony™ Karaoke Microphone: it may look like simply a large wireless mic but it is actually an all-in-one karaoke system built on chips, with no moving parts. Everything is in the microphone itself. The keypad and digital readout provide a familiar, easy-to-grasp access point to the system's fun-packed functionality.

A Song in Your Head

Where to start? Like a conventional karaoke system, you can simply connect the Harmony Microphone to any audio and/or video device with RCA inputs. For power, the unit needs just 4 AA batteries or you can use the included power supply. Using the keypad, select your song. The song title will instantly appear on your TV. Press the start button and the experience is typical karaoke. You've got song lyrics on the screen and a backing track through your audio system.

But there's more. While it's not DVD karaoke, there's more to the video than a blue screen. Color photos and landscapes provide a background for the easy-to-read lyrics. There's zero wait time, since the song data is stored on "Song Packs"—Bazooka® bubblegum-sized digital chips. These packs are available for numerous genres and languages and easily slide in and out. They can hold as many as 2,000 songs (in MIDI format); up to four can be stored on board for a total of 8,000 songs.

If you simply want to practice some of your favorite tunes, all you need is a set of headphones, a video screen and a quiet place. If you already know the words, that quiet place could be in your car on a sunny day. The Harmony Microphone can "broadcast" your voice and backgrounds to your auto's FM receiver. Who says it's hard to get played on the radio?

Even Simon Comes Standard

What elevates the Harmony Microphone to a position above other similar devices is its myriad of capabilities. Not only do you get a microphone for singing that houses the audio and video data, but also selectable echo, key and tempo controls. For added fun, there's a "Karaoke Roulette" mode that selects songs at random, and a "Game" feature that rates the singer's ability to follow song tempos. It's like having Simon right there to rate your singing.

Everything you need to get started is included: the Harmony Microphone, a rugged multi-connector cable, mic holder, power supply, one song chip, song list and a well-made carrying case. Available accessories include more song chips and a duet microphone. The latter is a wireless add-on unit, with no song chip and sparse controls, that transmits back to unit one.

What about DJ/KJ applications? You could use the Harmony microphone to select the songs and control the key, tempo and echo, and let the singers use the duet microphone. Just hook the main unit into your mixer, and run the video outs to a small monitor. Presto—karaoke to go!

A Real Hit in Vegas

The Harmony Microphone is a tiny, inexpensive, all-in-one karaoke show with a lot of capability. The system offers a unique method for ear and tempo training as well as memorizing song lyrics—a big help, whether you just want to improve your singing or take a shot at being the next American Idol.

The Harmony Microphone is too well designed to be considered a toy, yet it's not quite where it needs to be to withstand the rigors of night-after-night professional KJ use. The backgrounds are acceptable, but lack the fullness of the better CD and DVD performance tracks. The units themselves are housed in plastic—more than rugged enough for sober singers, but not ready for the liquored-up looney who'll want to use it as a drumstick.

As a carry-along, "karaoke anytime, anywhere" tool, it's a great option. For more information, including a detailed report on how well DJs took to the Harmony system at the Mobile Beat DJ Show in Las Vegas, check out www.tfeworld.com. And be sure to look for the Harmony booth at the upcoming Mobile Beat DJ Show in Orlando (June 30-July 2, 2003).•

MSRPs: Harmony Karaoke Microphone (main): $375; Harmony Duet Microphone: $150; Song Packs: $75

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Money for Nothing?

By Bill Evans

Whether you're a Mobile DJ, musician or both, it pays to be sensible

When Mark Knopfler penned that line which turned into the biggest hit of his career with Dire Straits, it summed up what a lot of people think about those of us who play music and get paid for it. But aside from the obvious toil that goes on before and after the gig—the promo and booking and practicing and humping gear that no one in the audience sees—there is a very real potential for getting hurt. That can mean anything from taking a shock to the lips from a mic and a guitar with their grounding crossed to putting your back out lifting heavy speakers to the extreme and tragic occurrence that recently took place in West Warwick, Rhode Island.

When I was first coming up in bands in the deep, dim past (the late '70s) we were like any other group of kids trying to emulate their heroes. In the era of Kiss and Alice Cooper, that meant we "kicked up" our stage show by learning how to assemble home-made flash pots out of wood, zip cord, a couple of nails and a coffee can. We wound a single strand of wire across the two nails which were hooked up to a length of zip cord with an AC plug on the end and mounted inside a coffee can with both ends cut off. We would stuff those with flash paper we bought at the local magic supply store and—ripping into our adolescent version of "Rock and Roll All Nite"—plug 'em in and grin as we visually impressed our friends with the resulting flash of fire.

After a few months of this, the bass player—who had learned this flash pot trick from another band he had been a roadie for—got his hands on some powdered magnesium and promised some real fireworks for the next weekend's gig. We played a lot of church dances in those days, in buildings that featured real stages with real curtains and the whole deal in a big room that doubled as a gym. On this particular gig, there was something else set up on the stage and we ended up playing on the floor at one end of the room—a turn of events that averted a possible disaster.

We packed the pots as usual then poured in a pile of the magnesium and some more flash paper just to up the "Bitchin' Factor" as much as possible. When the critical moment came and the pots were plugged in, the flash we were used to became a huge column of white-hot flame that burned for a couple of seconds. We all looked at each other with a mixture of shock, fright and a heaping helping of "Wow! Was that too cool!"

It wasn't until we were breaking down that I looked at the stage where we usually played and realized that, had we been there, the curtains would have certainly caught fire and our cool little trick could have been the start of a tragic mess. When I saw that the side of one of the main PA cabs was singed, that sealed it. The flash pots were packed away and we never used 'em again.

Much as I hate to admit it, it wasn't the last time I found myself trying to recover from an unsafe situation that could have been avoided had I been more careful to begin with. I remember an outside party gig with a couple of bands where we pooled all of our PA gear and stacked cabs on top of each other and stood back and admired our new gargantuan display, only to see them start to tumble into the audience when an over-enthusiastic dancer slammed into one of the barely-balanced stacks. We were lucky that no one got hurt.

With age comes—one would hope—a degree of smarts. These days I am way more safety conscious, whether working as a performer or sound guy. Being safe on the gig can mean anything from taking care when setting up gear to making sure that your bandmates aren't walking across a deserted and dimly lit parking lot at 3AM after the gig. It's these little things—and some not so little things—we all need to keep in mind every time we play. •

Bill Evans is a musician and sound professional, who is currently the editor of FOH, *a magazine for gigging pros, as well as a contributor to numerous music publications, including* Singer Magazine.

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